

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIII., No. 318.

NEW YORK: SATURDAY, JANUARY 31, 1885.

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## THE NEW YORK MIRROR

### At the Theatres.



Mr. Booth's engagement at the Fifth Avenue Theatre has proved gratifyingly successful in a pecuniary sense thus far. The houses have been only limited by the capacity of the auditorium. And the enthusiasm evoked by the tragedian's splendid acting is described by no other word than remarkable. Every night he has been called before the curtain again and again and cheered to the echo.

On Wednesday of last week Coleman's play, *The Iron Chest*, was given for the first time in many years. The piece itself is sombre and unattractive; the dialogue is stilted, and there is little truth or nature in the plan of the work. But the leading character is one with which a master of dramatic effect like Edwin Booth can produce strikingly impressive results. Sir Edward Mortimer is a repulsive part, and the actor who essays it successfully must emphasize those repellent characteristics. And yet Mr. Booth, while not deficient in this respect, at times gives to the proud, conscience-ridden central figure of the play a pathos and a depth of feeling that do much to efface the harsh and forbidding outlines of the character. In the last act he did some marvellously powerful work. It was art and realism cunningly blended. His death scene was a thrilling and superb piece of acting. The Museum company rendered tolerable support. The Iron Chest, however, is so nearly a monologue that the lack of efficiency on the part of those surrounding the star was not especially noticeable. Edwin Arden played the difficult part of Wilford very well, while Charles Kent gave a faithful picture of the senile and tiresome Adam Winterton. Regina Dace was pretty and intelligent as Helen. Here praise must end. The Iron Chest is likely to enjoy toleration only so long as Mr. Booth chooses to appear in it. While the play is stupid and replete with defects of the pimple-period of dramatic literature, the tragedian's impersonation is something that cannot fail to delight his myriads of admirers.

On Friday evening a large audience gathered to see Macbeth performed. This is the one character of the many in Mr. Booth's repertoire in which we like him least. True, he gives a scholarly and picturesque embodiment of the Scottish chief, but Macbeth is not susceptible of poetic treatment, and therefore it is largely without the limits of Mr. Booth's field. To be dramatically effective it must be entrusted to an actor with whom vigor and energy are ready at command. Mr. Booth's best work on this occasion was done in the banquet scene. The audience seemed thoroughly delighted with the whole portrayal, and frequently called the star before the curtain. Mr. Barron made a very excellent Macduff. Miss Clarke's Lady Macbeth was merely what is called a "straight and reliable" interpretation. It conformed with tradition and was throughout respectfully correct.

In Hamlet our public seems to prefer Edwin Booth above any of his other roles. He is certainly the Hamlet *par excellence* of the age. His intellectual, classical performance has withstood all rivalry—it is the modern ideal of the play-goer and the Shakespearean student alike. After the most villainous exhibition Mr. Irving recently made at the Star Theatre in the character, it was a delight once more to witness Mr. Booth's clear, incisive, graceful and scholarly representation, which charms the eye and entrances the mind. Never has he given the role better performance than at the Fifth Avenue on Monday evening. The spectator sat spellbound by the magic of his voice, the exquisite grace of his bearing. It was the melancholy Prince, indeed—the reflective, vacillating, high-strung creature selected to perform a mission which he has not the courage to fulfil. There are the elements of dignity and courtesy, even in his most troublous moments, which befit the noble birth and noble mind of this sweetly, sad and meditative nature. But again and again have the beauties of the characterization been pointed out, and we should only cover frequently traversed ground to enlarge upon them further. In a few minor details Mr. Booth has altered his performance—so slightly, however, that its original purpose and conception is not affected. In the scene where Hamlet swears his friends to secrecy concerning the appearance of his father's ghost, he first exacts the oath upon his sword,

the blade of which has previously been buried in the stage. In the second and third acts he wears a black gown reaching to the heels, split at the sides and girdled at the waist. The garment is picturesque when the actor is in repose, but in his moving moments it presents a very awkward appearance. In the closet scene, after the Ghost has appeared, his speech becomes subdued and tremulous as if with the consciousness of an awful duty left unfinished. In the end he dies at the back of the stage near the throne, instead of down near the right first entrance—as formerly. These few changes we have noted will indicate the minor nature of the majority. Mr. Barron was the Ghost. He did not read the lines impressively—his tones were altogether too soft and human. When he spoke of his wrongs there were tears in his voice. We are not used to a Ghost of this sort. The King was intelligently performed by Mr. Kent, who was handicapped, however, by a very wretched vocal organ. Alfred Hudson's Polonius and George Park's Laertes were indifferent efforts. Blanche Thompson was very sweet and winsome as Ophelia.

On Friday night Mr. Booth will be seen as Pescara, in *The Apostate*, and the matinee on Saturday is to be given over to Don Caesar de Bazan. On Monday Richelieu.

A Cold Day When We Get Left was presented at the Fourteenth Street Theatre on a very cold night, and in spite of the opposition of Old Boreas and Jack Frost drew a well-filled house. The Cold Day was thoroughly enjoyed by the audience. It is a rather rough farce-comedy, gotten up to produce laughter. The author has furnished a warp upon which is woven a lot of specialties, and the outcome is vari-colored. Like all of its class, the plot is not worth mentioning.

The fun rests upon Frank Wills, Charles Burke and Hattie Arnold. Mr. Wills played a Dutchman, Jules Erminecker, that was strongly suggestive of Bonnie Runnels. Although many of his gags and speeches permeated the house with the odor of boiled chestnuts, he created a good deal of fun. Charles Burke assumed the role of William Green, an elderly, flirting husband, and ably seconded Mr. Wills in the fun-making. Hattie Arnold, as Mrs. Captain Keeler, disguised as a dowd to detect her husband, caused much amusement. Her singing was a feature of the evening. Fanny Wentworth, as Rebecca, Jules' sister, played dashingly, and sang a selection that called forth numerous encores. Frank Girard played a sea-captain, and rang upon nautical phrases with good effect. His makeup as Father Neptune was excellent. Harry Standish appeared as Potash, an overdrawn photographer. The part gave him few opportunities. Ernest Havens, George W. Earle and Lizzie Hight, in the remaining characters, added more or less to the fun. The stage—a ship scene in the last two acts—was well set.

Next week, the Carleton Opera company appear, opening in *The Drum-Major's Daughter*.

Nat Goodwin had a large audience at the Grand Opera House Monday evening. He gave his capital imitation of Irving as Mathias in *The Bells* with much success, and as Bilzard in *Confusion* convulsed the house throughout the three acts of that very comical comedy. Messrs. Reynolds, Coote and Seabrooke, and Misses Waters, Weatherby and Delaro rendered capable support. Next week the patrons of this place of amusement will have an opportunity of seeing Gus Williams as Captain Mishler.

The Third Avenue Theatre reopened as an English theatre Monday under Tony Pastor's management. An Adameless Eden was the bill. It drew a large house composed of the sterner sex almost exclusively. Venie Burroughs, Marie Sanger and Topsy Venn received several encores. The female leader of the orchestra was very funny. To quote the words of a spectator in the neighborhood of our representative, "She seems to have an idea of her own as to how the whole show should be run." R. G. Morris' Kindergarten will be seen here next week.

Julius Caesar was substituted for Francesca da Rimini at the Star on Monday night by Mr. Barrett. Cassius is one of Mr. Barrett's best characterizations. Mr. James' Brutus is a dignified and manly impersonation. The tragedy is mounted in a style beyond that to which we are generally accustomed. The mob, represented by about sixty of the Lyceum scholars, lent a good deal of effect to the scenes wherein the turbulent Roman citizens appear. Their energetic and earnest co-operation was quite a feature.

The Wages of Sin was greeted by a very large and very clamorous audience on Monday at the People's. A powerful melodrama of this description is sure to be fully appreciated in the Bowery, and this was no exception. Messrs. Maubury and Overton and Agnes Booth were well received. Mr. Overton, as the villain, was complimented by some wholesale hissing at various points of the play. Next week, *Bunch of Keys*.

Dreams was seen at Niblo's Monday by a goodly gathering. There was an abundance of laughter and applause excited by the performance. The piece was capitally done. Messrs. Kruger, Coote and Harold were ex-

cellent—the first-named, of course, being the chief occasion of mirth. Hattie Richardson's singing was very good. There are few "chestnuts" in the dialogue of Dreams in its present form. May Blossom will bloom here on Monday.

Mr. Daly's company has for some time been preparing for the comedy that is destined to succeed *Love on Crutches*, but that delightful piece still attracts and it is likely to remain on the bills a good while. It will not be long before the 100th representation will be celebrated.

Tony Pastor's Theatre is always a popular place of resort. This week a bill is presented which introduces a large number of specialists and presents many enjoyable features. Prominent among the attractions is a funny sketch called *Maloney's Visit to America*.

The New Park Theatre has never enjoyed such liberal and steady patronage as has marked it since Harrigan and Hart made it their temporary headquarters. McAllister's Legacy is proving a bonanza. It has been "licked into shape" and is now productive of almost incessant laughter.

The Private Secretary runs bravely onward at the Madison Square with no signs that the public are tiring of its humorous features. The cast is admirable; such changes as have latterly been made in the minor characters have had a beneficial effect.

The Union Square company are busy rehearsing the new play which is to follow *Three Wives to One Husband*. It will embrace the full strength of this admirable organization. Three Wives, however, seems yet to have a long lease of life before it, for its laughable incidents are nightly enjoyed by goodly gatherings.

The 150th performance of Adonis was celebrated at the Bijou Opera House last night. There was a large house present, and the burlesque "went" with its accustomed success. During the evening Mr. Dixey was presented with an oil painting of Adonis in the *directoire* dress.

Victor Durand is drawing large and fashionable audiences to Walick's Theatre. Impulse will be the following attraction, but the chances are it will not be brought out within a month.

**The Musical Mirror.**  
Koster and Bial offer many attractive features to the patrons of their favorite musical resort. The Arabs are still retained, together with many specialty artists. Vanoni sang with her usual *éclat* on Sunday night.—Apajune is drawing excellent houses to the Casino.—The Standard Theatre will have its formal opening this (Thursday) evening. The press representatives have been invited, and special features will make the affair one of more than ordinary enjoyment.

### London Gossip.

LONDON, Jan. 10.

There are dramas not down on books as such. There are sorrowful one-act plays with powerful situations in which are real "climax-es." One of yesterday is the scene of the Empress Eugenie at Chiselhurst. It was the twelfth anniversary of the death of Napoleon III., and the world-renowned widow, accompanied by her suite, paid her usual visit to the imperial mausoleums at St. Mary's Church, Chiselhurst. There was a grand mass for the dead, and then the childless widow sprinkled holy water over the tombs of her son, the late Prince Imperial, and his father, the Emperor, also reverentially decorating them with wreaths of choice white flowers. Then she sorrowfully returned to town, en route for Farnborough. In France the anniversary will be kept after the Feast of the Epiphany. Chiselhurst is only a short journey, about an hour or so, from London, and it is a very beautiful place. There the Empress goes often, poor, grief-stricken gentlewoman, who has played so well in life's comedy, tragedy and melodrama, even its farce. Alas! Now she does one act, emotional parts, too realistic to be well for her, all in the midst of the time of Twelfth Night revels in gay Paris.

Twelfth Night; or, What You Will. In London Augustus Harris "willed" that it should be as mad and merry as could be, for on Twelfth Night is the "Baddeley Celebration," to which Mr. Harris politely invited me, to take part in the cutting of the cake and other festivities, at old Drury Lane Theatre. In 1794 Baddeley, an actor at Drury Lane Theatre, died, and by his will, among other curious bequests, left "One hundred pounds three per cent. consolidated bank annuities, to purchase a Twelfth cake with wine and punch, which the ladies and gentlemen of Drury Lane are requested to partake of every Twelfth Night in the great green-room." Thus reads his will for the ceremony to crown the Twelfth Night after the Christmas Day. But when he died there were few actors in the Drury Lane regular company. Now the pantomime enrolls hundreds. However, Manager Harris keeps up the custom, —while conscientiously devoting the interest of the money to the purchase of a splendid "plummy" cake and punch, he adds to this a banquet on his own account to which

We are inclined to think that this method of injecting the blood with a potent tonic is not without parallel even in the theatre, and that many a telling hit is made both in the drama and its acting which derives its force, not from the honest use of natural power, but from a factitious "horseshoe in the glove."

There is no truth in the report that Manager Palmer intends to make wholesale discharges of actors in March. Only certain of those whose contracts expire will be dispensed with.

he annually invites the cleverest literary and dramatic people in London town.

Last year I "Twelfth Night" in Paris, but this year I was here to join the merry guests through Mr. Harris' courtesy. Nearly 700 invitations were issued. It is easier to tell who all were not there than who all were.

At exactly midnight the great front doors opened. I had only an invitation for myself, irrespective of an escort. However, I dashed down in a hansom cab, in an evening gown, and walked in feeling pretty much like a frightened cat in a strange garret. At once, however, a cheery voice greeted me, and there stood that clever journalist, young Will Chapman, always the best friend and the jolliest of the boys about town. He took me under his care directly, and we had a merry chat while waiting for the curtain to rise, seated in the stalls. Of course, in ten minutes I espied Howard Paul; Austin Brereton, "Pendragon," of the *Referees*; "Latey," of the *London News*; that amiable bear, Tom Barrett Whitefoot, of the *Sportsman*; that London "Autocrat of the Breakfast-table," "Archie McNeill," who writes as he talks, and with whom every woman in London who knows him is a bit in love, and who yet remains "fancy free;" Anderson of the *Telegraph*; Beatty Kingston, the hardest worked press writer in London, and—but, stop!

They were all there, and we all chatted in turns, and even Lord Londesborough, tall, aristocratic, and looking a trifle warn in his seal-skin coat, chatted agreeably with Barry Whitefoot and the subscriber, aven horses, races, America and "sich-like."

At last the curtain, after an overture, rose and Mr. Fernandez, invited everybody to come on the stage, ascending, by the temporarily constructed side steps, to the Moorish scene on the stage. Once there he made a delightful speech to the guests and said to begin, "My friends, in the words of the clown of the pantomime, the echoes of whose merry voice still fills the nooks and crannies of the stage, 'Here we are again!'" Then after a short and happy description of the ceremony to be once more kept, he stabbed that delicious cake, made by the great Reading firm, Messrs. Huntley and Palmer, "biscuit-makers to the Queen." He requested that the memory of Baddeley be drunk in silence, and explained that Mr. Harris had liberally provided for all employees of the theatre as was originally requested. Well, everybody had a slice of cake, and silently drank to the memory of the amiable eccentric Baddeley. Then everybody feasted and made merry. Charles Wyndham made a delightful speech. George Giddens flirted with everybody. Harris (manager) replied to Wyndham's speech, and when a wag asked "What do you think of the Drury Lane pantomime?" he said, with a wink and half whisper, "Demmed fine." Then he was cheered, ditto his brother, ditto Wyndham. Then the stage was cleared and every one danced to the fine music of the orchestra. Madame Annie Conover was there and enjoyed herself immensely. It grew to be three o'clock, yet every one kept on dancing. I left at 3:30, and they were still at it, and I hear kept it up until 6 A. M. But everybody was merry, not reckless, and the evening was the most successful "Baddeley" on record, while the ladies' gowns were bewildering in their charms, even Georgina Weidon appearing in a ravishing art gown of plum-colored (nearly black) satin. Rev. Stewart S. Headlam, of the Church and Stage Guild, was there, and the quizzical Copplestone said to me on the quiet: "Yea, verily, thus do Church and Stage meet! See the dominie with yon actress of the Vaudeville company."

Speaking of Twelfth Night, in remembrance of this, also of the New Year, The Babes, at Toole's Theatre, present a souvenir this week to buyers of matinee stalls and dress-circle seats, in the shape of a cabinet photograph of Alice Atherton, in a neat case, with a fanciful picture of two children. They are coining money, and Americans as well as other people are glad. In the meantime many of the theatres are largely given up to pantomime. "For men may come and men may go, but pantomime goes on forever," to paraphrase Tennyson.

"Twelfth Night," however, comes "but once a year," like Christmas, and so "what you will" the Londoner waxes merry, and I beg to wish you as merry a time in Gotham, theatrically, as the London stage now enjoys, in this semi-carnival reign, nowhere as well conducted as it was last Tuesday night, Jan. 6, on the boards of Drury Lane.

A. W.

### Luck in Horseshoes?

There is a tradition prevailing among the profession, or a certain class of the profession, that the horseshoe guarantees, when placed in a commanding position, good luck. The use of iron has also been employed as a promoter of profitable weight when imbedded in hay-bales.

We have also a memorable representative of the metallic talisman in the great champion of the middle ages, Götz von Berlichingen, the hero of Goethe's drama of that name. A bold, restless and reckless warrior, Götz had lost his right hand in battle, and suppling his place by an iron one, was thence called Götz of the Iron Hand.

This illustrious example, as appears by recent developments, has found a copyist in our own times with a slight difference. The modern knight whose castle reared its bastions in the interests of liquid hospitality on a cross-highway near the banks of the East River, held that fortress as a retired prize-fighter. In that character our Gotham Götz had gained not a little renown as a hard hitter, which brought about him a great throng of admirers on the full cry, when one day it came to light that the fistic Hercules was in the habit of putting a heavy horseshoe in each glove. And such is chronicled as the most notable item in his obituary, which has just now appeared in the journals of the day.

We are inclined to think that this method of injecting the blood with a potent tonic is not without parallel even in the theatre, and that many a telling hit is made both in the drama and its acting which derives its force, not from the honest use of natural power, but from a factitious "horseshoe in the glove."

There is no truth in the report that Manager Palmer intends to make wholesale discharges of actors in March. Only certain of those whose contracts expire will be dispensed with.

—Ida Müller has offered to star next season, but wisely defers for the present. She will probably join a dramatic company next season, and play soubrette and ingenue roles.

—As Robins and Crane propose to play the Dromios and Cleonides of the exclusion of everything else next season, two well-known comedians are anxious to succeed them in the old repertoire.

### Professional Doings.

—The Orphan Asylum Benefit netted \$3,400.

—The Bunch of Keys will shortly be produced in Australia.

—Mazzanovich is preparing the scenery for Nanon at the Casino.

—Bronson Howard is rewriting Baron Radolph for the Knights.

—Heinrich Conried is expected to arrive by the Elbe on Sunday next.

—The Martens Trio are singing in a music garden in San Francisco.

—Gasparone is in rehearsal at the Thalia Theatre to follow Nanon.

—Hazel Kirke had a successful opening in Chicago on Monday night.

—Bur Oak will be kept on the road, but Walter Bentley will retire.

—D. G. Longworth is in delicate health and will not travel for some time.

—John A. Mackay is having a new play written to replace *A Bottle of Ink*.

—Captain Thompson will design the costumes and scenario for Bottom's Dream.

—Vernona Jarreau joined Rice and Mackay's company at Washington on Monday.

—Annie Rose, Effie Germon, Rose Coghill and Osmond Tearle will appear in Impulse.

—H. J. Eaves supplied all the costumes for Lawrence Barrett's revival of Julius Caesar.

—Harry Vaughn clings to Kentuck. He is playing it this week at the National Theatre.

—W. J. Davis will remain at the Columbia Theatre, Chicago, under Hill's management.

—David Hayman will represent his brother's California interests in the East next season.

—All the California theatres have recently experienced a gratifying improvement in business.

—Raymond Holmes has an offer to go to England next season. He will probably accept.

—George Cooper, author of "Genevieve, Sweet Genevieve," has written several new songs.

—Lilly West has returned to town. She will join her husband's company shortly to be formed.

—Emma Hanley joined Rice's *Bottle of Ink* company on Monday for the remainder of the season.

—Frank Weston and Effie Ellsler open their season in Philadelphia early in May with a new play.

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## THE NEW YORK MIRROR.

### The Giddy Gusher.



I had a call last week from Mrs. P. C. Pokeberry and her daughters. Some idea of their ages may be arrived at by their names: the eldest is Amanda Malvina Pokeberry and the baby of the family is called Pamela. Now, "Pamela" was a fashionable novel in the early part of the last century, and that cherished work of fiction called "The Children of the Abbey" was contemporary. Amanda Malvina Fitzallen was the heroine of the latter. I once said to an old lady standing by a horse-hair trunk on which, in brass nails, was the name "A. M. F. Welles," "I want to bet you a doughnut your front name is Amanda Malvina Fitz-Allen," and she laughed and said, "Yes; her mother had been a great novel reader and was a romantic woman." Therefore you can judge that Pamela Pokeberry is no Spring chicken; but you can't judge of my fourth-proof astonishment when I learned that Pamela intended going upon the stage.

These ladies descended on me from a little hamlet called Lansingburg, up in this State. They had been into Troy and Albany on great occasions, and witnessed what Ma Pokeberry styled the "drayman," as presented by Joseph Proctor and kindred spirits. It seems there used to be a Green Street Theatre in Albany, run by one Captain Smith, and he, or some one in the box-office, was related to the Pokeberrys by marriage. Through this means my friends had seen a good deal of acting. It had finally wakened the artistic yearning in the bosom of Pamela. The family had been struggling with this wayward girl till they got afraid she was showing signs of despondency. So they gave in to her great desire, and believing I was just the party to put 'em on the right track, as I say, they called on me.

I looked at Pamela—a tall, raw-boned woman, with dust-colored hair and boiled-onion eyes, a nose bordering on the pug, and a mouth full of the best store-teeth to be found in Albany.

"Can it be possible," thought I, "that this terror is so blind that she takes that mug for a fashion-plate?"

The thought was answered by Ma, who said: "Mely is a beautiful figure, and the pieces she has spoke to entertainments in our hall have took with everybody. There ain't any doubt but she can act out as well as the best on 'em after a few lessons."

Then it came out they were in pursuit of a teacher. So I graciously acceded, and went with Mely to interview some of the professors of dramatic art. We parted with Ma and Mandy at Twenty-third street, by the Fifth Avenue Hotel, and Mely imparted to me the astounding information that they were going to Caswell's to get some of Dixey's Salve. Now the night before they had all been to the Bijou, and I had heard unbound praises of the "plaster-parish man," as Ma called Dixey. She had regretted an exposure of the leg made by Miss Carson. As this Pokeberry said: "Them uncertain sewing-machines, always a ripping, was the cause of it, for the poor gal's dress was ripped nigh to the waist, and only that she had powerful long stockings on it would have been indecent." But the performance, otherwise, had delighted 'em, and the plaster-parish man, Dixey, was just too splendid. So now they were going to get some of his salve.

This was beyond me—Dixey's Salve? I questioned my stage-struck old girl. "Why, certainly, salve"—it was advertised on the curtain. They had asked the usher what that salve advertised on the curtain was for, and he told 'em "corns." They have evidently got a humorist up at the Bijou who interprets the Latin to suit his customers. I haven't found out yet what success the ancient Pokeberry met in her search for Henry Dixey's salve; but she got a laugh in Caswell's if she told 'em how and where she heard of it.

Mely and I went on our way. I had forgotten to say that the Pokeberrys are wealthy, and Mely gave evidence of her condition in the way of sealskin and by diamond earrings. I was piloting no impudent young miss, but a well-fixed old damsel who was willing and able to pay for being a crank. We had taken the names of a lot of actor-builders, who had been on the boards themselves—Mrs. Watkins and Mrs. Waller, and Mr. Mackaye and Mr. Robinson; a few professors who couldn't do it themselves, but could teach others how to, such as Lawrence and Ayres and Fanny Hunt and Harriet Webb. The first party we tackled was a playful creature of sixty-five, who

giggled a great deal and told Mely that Rosalind was her pie, and she would be perfectly charming in Beatrice—her voice was so light and pleasing, and the roguish dimple in her cheek would add much to the vivacity of such characters.

Mely confidentially informed me that a vicious hen had pecked a piece out of her cheek, when she tried to douse her off a nest on which she persistently sat with no greater inducement than a china door-knob under her. This scar our obliging old teacher took for a dimple. Now, Mely's aspirations were for something grand and terrible—she wanted to be, as far as I could make out, a female Jibbenainosay. This flippant dame, who shook some gray curls at us and hopped this way and that as she said, "But then there was a star danced, and under that was I born," made a very unfavorable impression on Mely. So we made very little pause at this establishment, but struck out for No. 2.

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No. 2 was a dapper little gentleman, who rolled his r's and made eyes at us. He said the full value of the consonants was the keynote of an actor's success; that gesticulation was obsolete—positively no action was necessary—repression of the physical, with mental emphasis, was the article demanded by an advanced civilization. He asked Miss Pamela to recite a selection, and I nearly fainted when she began Collins' "Ode to the Passions," in 3,000 lines. She howled through Rage to Jealousy; when she came to Grief I begged her to desist, as it was too much for me—a great deal too much. She asked my pardon for harrowing up my feelings so, but said she supposed the professor wanted to judge of her power. As he didn't want to enter her for a walking-match, he told her he could form a good idea of her endurance without going any further. But her conception was all wrong; her intonation entirely false; her enunciation wholly faulty. The full value of the consonants should be her first study. Master them and the rest, including a first-class engagement and star parts" would follow naturally. You need a full course of instruction, Miss," said he.

"How long a time does that require?" asked I.

"From three to four years, according to the density of the pupil," returned he. That settled Mely; she wants to act this Spring and come out with the apple-blossoms. We promised to call again and skipped.

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The next professor was a lady, who had a sepulchral voice and tragic gestures.

"Your friend has great capacity for the higher walks of the profession," said she to me, and I immediately thought she meant to train Mely to be a Man Fly and do the ceiling act, when she went on to say that her face and figure admirably fitted her to essay the Fair Penitent or the Mourning Bride. When I mentioned their possible unattractiveness as plays, she coldly informed me that her business was to educate the people up to that standard, and she was pursuing her avocation with that amount of success that she was justified in furnishing the high class article there would so soon be a demand for.

This sounded reasonable and Mely began to question her about the toilettes worn by the Fair Penitent, and was shown a production of the professorress in this character. The sight of that old-timer closed the interview. We got old molly-grubs' terms and we fled.

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Then we tried two actors—sterling artists of enormous ability—that managers dare not engage, as they are too rich for their blood. The fat one gorged and the lean one cracked at us. They both said Mely betrayed great talent, and they thought, had a career before her if she went upon the stage. One recommended her to essay such roles as Fanchon and La Cigale, as her nose was so adapted for such parts, and the other advised her to study Lucrezia Borgia and Lady Macbeth, as she had great tragic possibilities about her mouth.

Mely finally thought she would try one other lady teacher before settling with either of these old landmarks, and we went off up town to see Ida Vernon, who is going to teach the young idea how to act. We found the lady and stated the case.

"What characters have you seen that you think you would like to play?" asked Ida.

"Well, said Mely, "I think there's a good chance for any one in Juliet, but I should dress her modern. I never could abide to wear such clothes as most of the Juliets I see wear."

"You're not young enough for Juliet," said the fatally frank Ida.

"I don't see why I could not make myself look young on the stage. They all do," retorted Mely with much vinegar.

"There's no make up known to the theatrical profession that can make you look like Juliet. You might do Lady Capulet, but certainly that's the only part in that play you can hope to meddle with. It is throwing away money to pay for lessons; they can do you no good; you are too old to think of going on the stage, and the only lines of business a manager would tolerate you in, those of second old women, or utility, are already crowded with people whose experience will get them positions before your claims are heard. I can't for the life of me see why you should dream of anything so wild at your age. If

you have a comfortable home and the means to keep it I should advise you to do almost anything before attempting to get upon the stage."

"I believe you advertise for pupils?" put in Mely, angry as a woman scorned is apt to be.

"I do," retorted Ida calmly. "I shall be very glad to procure them, but I shall never waste my time on another woman's money, fostering a crazy ambition that can never amount to anything more than disappointment and regret on both sides."

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Mely is not discouraged. She is going to appear without instruction. She heard one professor discourse on teaching the art analytically. She don't know what that is, but it must be simple or he wouldn't have laid so much stress on his method. This same man said his principles were derived from nature, and so Mely, like the Irish Alderman who opposed buying several gondolas for the Park lake, but "beloved in getting a male and a female gondola and letting nature take it's course," will rely on these principles and let nature take its course.

She thinks now that if Romeo and Juliet was written over, improved, brought down to the present time and the costumes modernized, she could make a go of it; and perhaps she will, despite the doubt of

THE GIDDY GUSHER.

### Professional Doings.

—Fred. Bock is writing a play called Humanity.

—The Salsbury Troubadours are rehearsing a new skit.

—Carrie Perkins has joined Rice and Mackay's company.

—J. B. Polk thinks of taking out a company with a new comedy.

—Charlotte Thompson is announced to open in Pittsburg, Feb. 2.

—Richard Golden is suffering from serious nervous prostration.

—Georgia Cayvan will remain at the Madison Square next season.

—Mary Anderson's season at the Star Theatre begins on Oct. 12.

—On Saturday night Eily Coghlan appeared at the Thalia Theatre in concert.

—Helen Mason, of the Lyceum School, will shortly take a company out West.

—Alma Stuart Stanley will play Mrs. McKeen's part in Rankin's repertoire.

—Harry Miner has agreed to put Victoria Morosini into opera bouffe next season.

—Elsie de Vere has been engaged by Davene and Austin for their burlesque company.

—James B. Radcliffe will return to England with the Royal British Burlesque company.

—Aimee will abandon musical comedy next season and play in comedy pure and simple.

—Manager Duff is negotiating with George Sweet to play the leading role in Gasparones.

—Sonnenthal will arrive from Europe in March and play two weeks in New York City.

—Adonis will not go to Boston until Rich's new Hollis Street Theatre is ready, in September.

—Edward E. Rice is in Boston arranging for the Summer season of burlesque at the Bijou.

—Stetson has not given up the idea of sending his Monte Cristo company to England this year.

—Henry Irving has been inundated with applications from actors here to join his company.

—Al. Hayman has purchased all the Western rights in Three Wives from Shook and Collier.

—Leonora Bradley, of the Robson and Crane company, owing to ill-health is not playing at present.

—The Young Mrs. Winthrop company is now using Bronson Howard's English version of the play.

—The Bat is in rehearsal at the Casino, in prospect of Apajune ebbing. But Apajune is picking up.

—Dan Maguinn says he is still with the Zanita company, reports to the contrary notwithstanding.

—Dramatic agents report that they have never had a worse season. Business is almost at a standstill.

—John P. Smith will shortly produce a melodrama by an English author. It is said to be a London success.

—W. T. Carleton may return to the Casino next season if he does not continue his comic opera company.

—Mamie Dowd has left John A. Stevens' company and joined W. A. Edwards' Three Wives company.

—Impulse will replace Victor Durand at Wallack's in about two weeks. Lester Wallack will be in the cast.

—It is stated that Fred. Bert, the San Francisco manager, will embark in theatrical management in Denver.

—Charles B. Griste has been engaged by Benjamin Tuthill to go in advance of R. L. Downing's Tally-Ho.

—The Maude Atkinson company disbanded in Kansas City last week. Its haunt had been Kansas and Missouri.

—Treasurer J. T. McKeever, of the Madison Square Theatre, is temporarily absent from his post through illness.

—Charles Hoyt is the author of William Carroll's play, *Lend Me a Dollar*. He sold it to Carroll some years ago.

—An opera company will soon take the road under Max Strakosch, playing Martha, Don Pasquale and Lucia.

—Over 700 officers and men of the Seventh Regiment made things lively at the New Park Theatre on Saturday night.

—It is said that all of the clerks and attaches who left the Madison Square and joined the Lyceum staff regret the move.

—George Dunlap, partner of John A. McCull, will have an opera company of his own upon the termination of the present partnership. Although he has been in the background heretofore, he is very popular with artists.

—Flora Barry, a well-known teacher of music, has just declined an offer to join the Abbie Carrington Concert company.

—Manager Henderson has returned to the city to reside, but will still continue to manage his Academy of Music in Jersey City.

—Manbury and Overton intend producing Frank Harvey's play, *Wedding Bells*, in Chicago during their March engagement.

—Adelaide Cherie will retire from the Pavements of Paris company this week. She declined to accept a reduction of salary.

—It is stated, on what authority is not known, that Sims Reeves is coming to America in the Fall on concert intent.

—When Harrigan and Hart leave the New Park Theatre, Hyde and Behmen will convert it into a museum and variety theatre.

—Gustave Kerner, the musical director, will shortly leave the Orpheus and Eurydice company and go with one of Rice's attractions.

—A burlesque party, called the Garden of Eden company, will start out next week. Twenty young women have been engaged.

—Jennie Kimball has offered James T. Martin, the comedian of her late opera company, an engagement with the Corinne Merriemakers.

—Robert Fraser, the pantomimist, has left the Madison Square. He had only a verbal contract, and Palmer would not recognize it.

—Camille Delmar (Mrs. Donald Harold), who is playing leading business with the Leopolds, will leave the company on Saturday.

—Emma Steiner writes that she is doing well with her opera company, playing at cheap prices. Kate Nicholson is her prima donna.

—Gertrude Gardner and another burlesquer think of doing the watering-places with an amateur burlesque company the coming Summer.

—It is probable that Manager Colville will go to Europe this season. While there he will decide as to the proposed visit of Lydia Thompson.

—H. C. De Mille, author of *Delmar's Daughters*, has finished another play. He hopes to have it produced at a theatre in this city.

—Henry E. Abbey's representative in New York states that Wilson Barrett has signed with his principal for an American tour in 1886-7.

—W. J. Leonard, for some time at Wallack's Theatre, has been engaged by Shook and Collier as prompter in place of the late W. G. More.

—Treasurer Reeve, of Niblo's Garden, says that every attraction since the departure of The Seven Ravens has had good business at that theatre.

—H. C. Jarrett has abandoned his intention to bring over the baby elephants, Tom and Jerry, which have created a sensation in London and Vienna.

—Richard Stahl has taken an opera company on the road, having engaged Bertha Crawford and several members of the late Kimball Opera company.

—Coquelle, the celebrated French actor, will arrive in New York in January next and open at the Lyceum in London.

—Manager McCull's opening attraction at Wallack's Theatre on May 1 will be *La Belle Helene* with Louise Shirmer and Caterina Marco in the cast.

—Nearly all of the Seven Ravens company which disbanded in Chicago have returned. They complain bitterly of their treatment by the management.

—John Watson returned from Montreal on Tuesday. He says the people there are too much interested in the Carnival and Ice Palace to attend theatres.

—William Haworth, brother of Joseph, will remain with the Hanlons for the present season, but has accepted an offer to re-enter the legitimate next season.

—Fred. A. J. Dunwick, formerly manager of the Little Opera House at Glen Falls, N. Y., is about to enter the road ranks with a company at cheap prices.

—Rudolph Strong, of W. A. Edwards' company, has been engaged by Shook and Collier.

—The Meigs Quartette has started on a concert tour of Pennsylvania. It is composed of the sisters Hattie, Jennie, Edith and Florence, whose voices form the natural parts of a quartette.

—Lillian Brown, once a Jollity, is in Fort Scott, Kan., where next week she will assist in two performances of *Patience*—appearing in the title role—for the benefit of a Drum Corps.

—When

# THE NEW YORK MIRROR.

## PROVINCIAL.



BOSTON.

**Victor Durand** is a fine play, indeed, almost a great one. It has been given during the past week at the Globe Theatre to fair houses, which would have been larger probably, if the pieces had had such an advertising boom as made a popular play like *Secular*. It is strong in its emotional climaxes, as well as in the scenes that present them to the spectator. The story is not as structural one, and it is worked out in the most natural and artistic way. Even the comedy element evidently is studied carefully from contemporaneous life. I was much pleased that at the close of the play the audience responded with a hearty round of applause to the author's name.

**L. R. Bowell**, a player of a Great City was given during the week at the Boston Theatre, and proved to be quite a strong and effective one of the metadramatic order. B. R. Graham, formerly of the Boston Museum co., made a capital Tom Cooper, and O. H. Barr's villain, George Hopper, was a consistent character. George Hopper's acting is the best throughout, though his facial make-up in the first act was not young enough. I was quite astonished at the Abe Nathans of W. W. Allen. I have seen him in a number of small characters, notably as Farmer Rocco in *The Mascotte*, and though passed in an undemonstrative way, was not prepared for such good work as he did here. **Annie Ward**, *Tiffany's* maid, Moran was excellent; and John Sturt made a fine impression as Annie and Helen Standish, especially as the latter, and more especially in the last act.

**Pantos** has become very popular at the Boston Museum, with clever Marie Jansen in the title-role, who sings with nice precision and expression and acts in a dainty way, though I think the character would stand a rather more lively interpretation, as, pleasing as she is. **H. C. Goodwin** and **W. H. Denby**, as the two brothers, were particularly good. The *American Cousin* brought much better houses to the Bijou on the second than on the first week of the pretty Strauss opera.

**Confusion and Those Bells** opened the second week of **Mac C. Goodwin** at the Park, which were followed by **The Member from Sloane**, and the week was closed by three presentations of *Hobbies*. The business has been large.

**Spalding and Behman's Minstrels** presented a good show at large houses during the week at the Howard Atheneum.

The Boston did the usual variety business to large audiences. **George Everett** told me a few days ago that the proceeds of the last month were greater than they ever have been previously for any one month.

**Items**: "The funny things are not when we don't have any gun," are frequently uttered by us, but when we do hear some things we hear at unexpected moments. I rode out home on my usual evening train on the N. Y. and N. E. road on Thursday night, and was much diverted by the remarks of a couple who had been to the benefit of the *Actors' Fund* at the Boston Theatre. The first thing I heard from the seat behind me was the remark, "He don't eat, anyhow." I did not know who said it, nor what he meant. I glanced around, and they did not look like people who could ramble on the last news thus. Presently they spoke of Camilla Usova, who played a violin solo. He: "I didn't care much for that. Don't she sing?" She: "I think so, but maybe she had a bad cold, and couldn't." He: "I don't know much about music, and don't care much either; but if she'd only sung something, and jingled the fiddle a little first, I'd have liked her better." I felt really sorry to lose the rest of it. — **E. H. Rice** and **Fanny Davenport** will be at the Branson. — **The Gilbert and Sullivan** revival will begin at the Bijou Feb. 2, with *Patience*, in which Digby Bell will be the Gr'eran. — **J. H. Ryley** the Busthorne, **Mary Beebe** the Fiancee, and **Laura Joyce** the Lady. — **The Sorceror** and **The Pirates of Penzance** will follow after *Patience*. — **Alfredo** and **Adelina** Thursday afternoon, was a great success. The house was literally packed, and the proceeds were \$2,432. — All the talk about a new theatre seems to have amounted to something at last. **R. B. Brigham**, who owns the lot on which the deserted Hollis Street Church stands, is to erect a new theatre, capable of seating about 1,600 persons, the architect, to be named later. — **John Rich** in his plan will be the largest of all those through the halls of Wallack's new theatre New York than any other. It will be ready for occupancy Sept. 1, when possibly **Dixey** and **Adonis** will dedicate the house. **William Harris**, Mr. Rich's present partner in the management of the Howard Atheneum, will devote all his energies to the latter theatre, than whom no better man for the position could be found. — **E. Rice** was in town last week. — **Sam Smith** Russell seems to have made quite a hit on the New England circuit in Warren's famous part of Jefferson Scattering Watkins in *The Silver Spoon*. — **Hans Meery**, of the Boston Museum co., who has been playing in German in New York, has returned to Boston. — **J. M. Hill** was in town Saturday. — **Margaret Matson's** *Rehearsal* at the Boston Opera Feb. 9, and she will make her bow at the Lyric Monday. — It seems to be about settled that Dr. Danvers will give twelve presentations of German opera at the Boston Theatre, beginning April 6. Season tickets will be \$36 and the sale will begin Feb. 3; but unless the advance sale makes a good showing, probably the season will be given up. However, there little probability but that it will be given up, as is expected that the first week will be devoted to *Tannhauser*, *La Pocatere*, *Fidelio*, *The Huguenots*, *Wilhelm Tell* and *La Juive*. — **Lohenstein**, *Don Juan* and *Massaniello* will be among the operas given the second week. — **H. A. McGlen** has been under the weather, but is about again as usual. — I see that the New York *World* compliments Manager **Stevens**, of the Fifth Avenue, for the splendid new scenery he furnished for the Booth season. I have no doubt but that the scenic painter of the Boston Museum has come up for the *World* critic if the two chance to meet.

## ST. LOUIS.

**McCall's Comic Opera** co. opened in *Falks*, 18th, last week. Business fell off some during the week, but improved, the Friday night house being

crowded with a brilliant audience. John Howson was excellent as old Von Falbach, and especial hits were made by Bertha Ricci in the title role; George C. Boscombe, Jr., as Tancred; Harry McDonough, as Arthur, Alfred Klein, as Pescan; Herbert Wilke, as Bonifacius and Ray Samuels as Edwige. The chorus was attractive, and the performance a thoroughly good one. *Monte Cristo*, 19th.

**People's Theatre** (Charles R. Pope, manager): Kate Clancy and Charles Stevenson appeared with their co. in *A Child of the State* during the week. The Two Orphans furnished the mainline bills. Business was fair and the performances very good. A Rag Baby, 25th.

**People's Theatre** (W. C. Mitchell manager): Only a Farmer's Daughter had a prosperous run during the week, and Lillian Lewis appeared to fine advantage in the leading role. Frank M. Miller, of the orchestra, was strong in his emotional climaxes, as well as in the scenes that present them to the spectator. The story is not as structural one, and it is worked out in the most natural and artistic way. Even the comedy element evidently is studied carefully from contemporaneous life. I was much pleased that at the close of the play the audience responded with a hearty round of applause to the author's name.

**Casino** (George A. McManus, manager): This house is doing an excellent business, an excellent entertainment is being given. A number of new stars are furnished for Sunday. On Feb. 2, the Hallian and Hart Thompson Street Tragedy co. have been busy looking for an engagement in this city.

**Palace**, was brought out at the Park Theatre this week, meeting with generous applause from large attendance. During the week the comedians, will be seen in *Our Boarding-house*, *Sharps and Flats* and *Our Bachelors*. *Kash*, week of Feb. 2.

**At Hyde and Behman's Theatre** this week a large variety bill is offered, the result being large houses. Of late specialties have taken possession of this house, and the lovers of the variety stage had to go over the bridge and satisfy their desire. This week, however, variety prevails.

**Hold at Bay** is the title of a very bad play now being played at the Standard Museum. In fact, to call the production a play would be a libel.

**Items**: *Fairies* at the Park Theatre last week—Three Wives is booked to appear at the Grand. — *The Young Men's Christian Association* has been complaining to the District Attorney about the display of nude pictures in cigar stores. It has been the custom of large tobacco firms to get out comedy likenesses of lyric artists, and original efforts to do the same in the place of the broad-shouldered Davis as *Fantasma* is a host in herself, and nightingales applaud by her specialties. The attraction remains another week, to be followed, Feb. 2, by the great Boston spectacle, *Zania*.

**The Hanlon's** fairy pantomime, *Fantasma*, has met with popular favor at McVicker's Theatre during the past week. The tricks are new and many of them marvelous in their ingenuity. Although the Hanlons themselves do not appear, the pantomime work of Mons. Louis Pizzarello and Signor Adolfo Roccaardi is clever and original enough to hold the interest of the broad-shouldered Davis as *Fantasma* is a host in herself, and nightingales applaud by her specialties. The attraction remains another week, to be followed, Feb. 2, by the great Boston spectacle, *Zania*.

**Tillotson's American drama**, *Lynwood*, was presented at the Grand last week to fair audiences only. **Maude Granger** as Lucille Carlyle was pleasing, by no means strong, but she is a good actress. — **Oliver** has been making a great improvement, and is to forget his personal and social difficulties with the character. **The Vicar** of W. S. Hawkins was meritorious, and the Judge Carlyle of W. H. Thompson was most excellent. The remainder of the cast was adequate to the demands made upon them. The play itself has many defects, there being a palpable effort to create dramatic climates at the expense of naturalism. The play, however, is well worth seeing.

**At Hooley's Theatre**, M. B. Curtis has appeared in *Spot Cash* to large audiences. The comedian's imitation of the commercial drummer is too well known to need much comment. He is ably assisted by Albinus De Mer.

**The Madison Square** co. will occupy the stage at this house this week, giving *Hazel Kirke*. The cast includes C. W. Coulcock, Carrie Turner, Sydney Cowell, Al Lipman and Thomas Whiffen, Mr. and Mrs. McKee Rankin, Feb. 2.

**BALTIMORE.**

**Zanita** was produced at the Academy of Music last week on a scale of magnificence never equalled, or approached, by any of the many spectacles that have been seen with such decided success. The production of Boston Theatre co. have always been characterized by thorough efficiency of stage-setting and splendor of costumes, but in *Zanita* the climax reached. Business was not at all what the piece deserved, which was due in great part, no doubt, to some of the queer spectacular shows that have bivouacked here lately. *Zanita* will remain another week. Next, *The Private Secretary*.

**At the Academy of Music** last week, *Adams* is in full swing, and *W. H. Dingley* is in *Adams*. **Items**: *Madixx* was a smash hit, and *Adams* is a success.

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# THE NEW YORK MIRROR.

Ristori drew good houses all last week, in Elizabeth. Mary Stuart, Marie Antoinette and Macbeth, in spite of the many social affairs on hand, and the advance in the price of seats. This week Maggie Mitchell, opening in Jane Eyre, Saturday night, Paul and Virginia, for "sweet charity's sake," by amateurs. Henry Irving, Feb. 2.

National Theatre (Rapley and Kinsley, managers); The Madison Square co., in May Blossom, last week, to full houses half the week and small the rest. A most enjoyable performance, with good scenery. This week, Metayer and co., in We, Us & Co. Fanny Davenport, as Fedora, next week.

Ford's Opera House (John T. Ford, manager); Neil Burgess, in Vim, last week to light business. This week, The Carpetbag Party, in A Bottle of Ink. Next week, Carrie Swaine.

Theatre Comique (T. E. Snellaker, manager); Packed houses last week. This week, Austin's Australian Novelty comb.

Herzog's: Pauline Markham, last week, to the usual packed houses, in East Lynne, Picket-of-Leave Man and Camille. This week, Minstrels and Major Tom. Jersey City, Feb. 2.

Dime Museum (Barton and Logan); This week, the Ages Wallace-Villa comb., in New Magdalene and Anna Bow-Lean.

Items: Prof. Carpenter at Masonic Temple all week in Mesmeric Fun.—Mine. Ristori and her son and daughter received much attention last week. Miss de Struve entered the stage, bright and gay, and added a dash of color to the scene. The players so long that the eminent artiste could not stay at any of the evening receptions, where her son and charming daughter made many friends.—Georgia Cayman was obliged to forgo all social pleasures, having caught a severe cold in Chicago. She kept her room and saved herself for her necessary work in the evening. Her natural and powerful acting in May Blossom was much praised.—Miss Anna Bow-Lean was ill with a cold, so that she could not sing after the first night. Two performances a day did not give her much time to rest her voice. She will play here again later in the season.—A fine large crayon portrait of Manager Albaugh has been presented to him by the attachés of the front of the house, who are all very polite, gentlemanly and attentive to their patrons.—Treasure Harry Fiske's family had joined him, and he looks considerably younger.—At the opera of Pauline Laffin, dried fruit and "no bosoms" will be the rule.—"Sensitivity" is trying to arrange its programme so as to interfere as little as possible with the Irving performances next week.

## GEORGIA.

### ROME.

Nevin's Opera House (M. A. Nevin, manager); John T. Raymond, as Josiah Limer, 10th, to a large and delighted audience. Nothing has drawn so well here this season.

## SAVANNAH.

Savannah Theatre (T. F. Johnson, manager); Mattie Vickers in Jacqueline, 3rd, to fair business. Her support is fair and performance average. Rents-Santley co., 27th, to their usual large houses. Box sheet for Rhea indicates good business. Hidden Hand, Feb. 2; Ristori, 3d; Milton Nobles, 4th.

Item: Blind Tom gave one of his performances at Ford's Opera House, 26th, to a large audience.

## ILLINOIS.

### ALTON.

City Hall (William Walker, jan'ter); J. W. Baird's Minstrels, 17th, Very good show, empty benches.

Items: Baird's co. left the Hotel Madison without breakfast, through lack of funds. It's a shame to mistreat a co. that way. You need not be surprised to hear of this co. going in; there were other evidences of soodly dissoluteness.

The skating rinks are not helping theatrics any too much, and the Corporation Minstrel co. has just received orders from the Society of State. The Katsenbach co. have had their skat. Fan in a Pawnshop, rewritten by a Chicago journalist, and it is expected to prove a hit.—The citizens, realizing the endeavors of the managers of Root's Opera House to establish first-class theatricals in this city, have shown their appreciation of the really excellent attractions presented by tendering the managers a hearty ovation.

The compliment is well-timed and thoroughly deserved.

The call contains the names of the best and most influential people in Alton—Owing to illness of Mrs. Chapman and the cancelling of the H. J. Montague Antics co., Root's has been without attractions for two weeks. Few attractions will be let in this house during Lent.—Ed. Gray, formerly with the Mattie Wilsons co., is managing the Sounding Board co., and the Great Western Printing Co., of St. Louis, have gotten out some very clever lithos and stands for him.

## SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager); Leo's Hoop of Gold co. failed to reach the city, 10th, in time to appear, being snowed in. Appeared afternoon and evening of 17th to fair business. Morosini Concert co., 28th; Banker's Daughter co., 29th; Wilbur Opera co., 30th and 31st; Monte Cristo, Feb. 2 and 3; Galley Slave, 4th, and Ford's Opera co., 6th and 7th.

## STREATOR.

Plumb Opera House (C. P. Swan, manager); Nothing for a couple of weeks, and no prospect. Companies that were booked have canceled. The rink craze has paralyzed theatrical business.

## ROCKFORD.

Opera House (C. C. Miller, manager); The Rag Baby to a good house, 10th. Frank Daniels, as the Old Sport, kept the audience in constant laughter. Besse Sanson was very clever. The Hulskamp-Morosini Concert co. was bilied for the 1st. Their being no reserved seats sold, the house was not opened. Lights of London, Feb. 11 and 12; Adamless Eden, 13th; Siberia, 14th, and 15th; Neil Burgess, 24th.

## JACKSONVILLE.

Star's Opera House (Frank C. Taylor, manager); Joseph Murphy, in The Kerr Gow, 10th. The audience was immensely pleased. The Baby, 2d, and 3d, drew a splendid house. The co. gave one of the best entertainments of the season. J. Labo Davis, 29th.

## INDIANA.

### INDIANAPOLIS.

English's Opera House (W. W. English, proprietor); Wilber Opera co. gave a return engagement, producing Mascotte, Unkle and Estrella, a new opera. Kerven in title roles.

The Wilbur co. may now thank popular prices for assisting it in competition of season. By mere changes of names to accord with cast, my comment of last week will apply. Chorus weak and lacking confidence. An Adamless Eden with Lily Clay appeared 2d. The box-office counted about \$305, and there were about 1,500 persons in the audience. Auditors, it was not even a decent instant show. Midnight Marriage, 3rd, 5th, 6th and 7th; Kate Claxton, Feb. 2 and 3; Galley Slave, 4th, and Ford's Opera co., 6th and 7th.

## DES MOINES.

Foster's Opera House (William Foster, manager); Jumbo Davis' band 11th, presented a bunch of Keys, 12th, to the week, and played to a \$500 house, 17th.

Items: Romany Rye at the Grand Opera House, 28th and 29th. Seats are selling rapidly.—Siberia at Foster's Opera House 8th and 9th.

## IOWA.

Watson's Opera House (William Foster, manager); The Ransom Dramatic co. played to very poor business 17th, 18th, 19th, 20th and 21st. The title role of Matilde was not presented. There being no house to play to, the co. thought to rehearse a little, at which the audience left. Matilde dismissed; no evening performance. Went back to New York. It is claimed all salaries are paid. In addition to a poor play, Gill and Arthur had about four people who should have been stufed with stage management and then smoked. Besse Bell and Mabel Vaughn had just joined the co., and suppose that the legitimate stage was the reason for the poor show. J. K. Hall, in The Strange Marriage of Fritz, ad, three nights, to excellent business at regular prices. He played again bad weather and won. Support was poor, and there is little the piece. His new songs caught at once. Orpheus and Eurydice, 26th, 27th and 28th; Matae Grant in Lyndon, 29th, 30th and 31st; Ford Opera co., Feb. 1, 2 and 3; Hamlet, 4th; and Garrison, 5th, 6th and 7th; then Faust and Lotte.

Zoo (T. G. Gilmore, manager); The best of a strong variety bill for 10th was the Harper Brothers (one-legged acrobats) and Mabel Francis. The boys, each minus his right leg, did some tumbling that would put a developed acrobat to blush. James Mack, impersonator, dresses and also laces well. The week of 26th opened with a new comedy, and Annie Burgess, comedy; Karalee, juggler, and Billie Bell, and Dorothy Hamilton; the Brown Brigade and the strong men co.

Museum: Bad weather all week, but an average fair business. One extra performance was given Saturday night to accommodate the crowd. The arrivals for 26th are Naucht Dancers; Whitfield, facial contortionist; Lemond, wire; Georgia, Kaine, vocalist; J. H. Synder, negro dialect; J. H. Jeffron, one-legged singer and dancer; and others. The rink still continues the bearded woman and Circassian dancer.

Elks' Benefit: Feb. 6, at Dickson's, has been appointed for the annual Elks' Benefit. The programme arranged includes business by Harrison and Gourlay, Mugsy's Landing, Stella De Vere, Dreams of Mathias (after Irving), by T. V. Cooke's Comedy co. (local), and a grand orchestra of forty pieces. Many tickets have been sold, and the expect about \$1,000 from the benefit. By the bye, the B. & O. R. R. is in very poor shape. Senator Bell and two representatives will be made to ride a cross-cut on the 6th. Elks from Louisville, Fort Wayne, Cincinnati and Chicagowill attend.

Attackant: On 2d, Kit Clarke, of Lilly Clay's Adameless Eden co., was capitated by Dobbins Brothers, of Philip O'Brien House, Richmond. Dobbins claimed that after his contract had been signed and forwarded one was returned, cut up, erased and mutilated, and he declined to accept, whereupon he closed that date with Dayton. The case was tried in a court pey and went to the jury at 11 o'clock at night. Pending the verdict, Ed. Bloom, of Orpheus and Eurydice, spoke

O. H. Hasselman, the attorney, and the "squire," putting up a job on Cooke for profanity while on the witness stand. Clarke was badly rattled, not being conversant with Hoosier humor he could not appreciate the joke. The papers were properly drawn, he was summoned, and at once pleaded not guilty. Profanity was proved, and the co. assessed a fine for the room. This Kit Clinton \$25. On the stand, Mr. Bloom, who also done up for taking a left-handed oath and saying that Kit was only seven years old. He stood his avowment—\$15. so. when Hasselman, of the Hasselman Printing Co., and George A. Dickson, of the Grand, were run in for perjury. Their assessment was a box of cigars—\$4. so. By the time the clover were digested the Edwards Opera House (McKim and Baird, manager); The Strategists gave up the funniest show of the season, but to poor business, 17th. Bad weather. Mr. Morton, of this co., is especially worthy of mention as an Irish comedian. Pathfinders, Feb. 16; Roland Reed, 17th.

Bebot Shota: Mayo's Nordeck was snow-bound West of here, in a jump from Des Moines to Cincinnati. The weather did not permit to previously interfere with the drawing qualities of the play, and each performance brought out a good and highly appreciative audience. The scenery incident to the piece is without exception, the finest ever seen in this city. Edmund Collier and J. Burke, the two chief characters, played their parts in a vigorous, spirited style, while the leading female character, represented by Lizzie Hudson and Charlotte Wallace, were not so thoroughly satisfactory. The minor characters of the play are filled by ladies and gentlemen, each of whom was admirably adapted to the role assigned.

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NEWTON.

Masonic Music Hall (C. A. Swenson, manager); The Lizzie Evans co., in Foggy's Ferry, 16th, to a good house. Lizzie Evans possesses much of the talent that characterizes Lillian Gish, and is therefore a great success. Harry Warren as Still Bill was recalled a number of times. Henry Scharf is a splendid character actor. His Zeppelin Fog is the best I have ever seen. The whole co. deserves praise.

Stereopticon views. These were two of the richest entertainments of the season, and were deservedly well patronized by ultra-fashionable audiences.

Newton.

Grand Opera House (C. A. Swenson, manager); The Lizzie Evans co., in Foggy's Ferry, 16th, to a good house. Lizzie Evans possesses much of the talent that characterizes Lillian Gish, and is therefore a great success. Harry Warren as Still Bill was recalled a number of times. Henry Scharf is a splendid character actor. His Zeppelin Fog is the best I have ever seen. The whole co. deserves praise.

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NEW BEDFORD.

Opera House (J. C. Oney, manager); Boscoulis in Colleen Bawn, 10th, had a \$500 house, which he by no means deserved. The performance was a surprise and disappointment to all, including the local management.

The co., outside of the Boscoulis', was miserable, the star having exchanged the co. which supported him in Boston, for cheaper talent. His reputation has fallen several degrees in this city. The Boston Museum, co. 11th, in The Silver Spoon, had a fair house, which thoroughly enjoyed Sol Smith Russell's quaint wit. The co. followed the Boscoulis' with the same result.

Items: Linda Johanna, pupil of Mrs. Piccoli, of this city, has been engaged by Charles Atkinson for the soprano role with the newly organized Jollies comb. Open at Brockton, Mass., 20th.—Eugen Millard, of this place, is the stage manager.—The lottery craze has broken out here again.—There is a slight depression in skating rink circles.—Thomas W. Keene, 31st; Zoro, Feb. 2, 4.

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Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . . EDITOR

**Subscriptions.—**One year, \$1; Six months, 50c.  
Announcements twenty cents per line, agate measure. Professional Cards, 50c; Books, 80c per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P.M., Wednesday. Foreign advertisements and subscriptions taken at home of the firm by our European agents. The International News Company, 12, Newgate St., London, W.C.; 1, Newgate St., 25, Rue de la Paix, Paris, France; 1, A. Boucicaut, Librairie, Berlin, Germany; F. A. Brockhaus, Grossherrenstrasse 19, Leipzig, Germany; F. A. Brockhaus, 9-12 Piccadilly, Wien 1 (Vienna), Austria, where The Mirror is on sale every week.

The Mirror is supplied to the trade by all News Commissioners. Money orders payable to  
**THE NEW YORK MIRROR,**  
Station D, New York P.O.

Received at the New York Post Office as mail matter of  
the Second Class.

NEW YORK, . . . JANUARY 31, 1885.

### MIRROR LETTER-LIST.

Arend, Joe . . . . .  
Aptow, Charles P. . . . .  
Ardmore, Kirk . . . . .  
Arling, G. . . . .  
Anderson, Wm. . . . .

public are so numerous and overbearing, and on so large a scale that nothing less than a Colosseum could successfully compete with them.

As an example of this tendency of the times, we may cite the fact that the great Brooklyn Bridge is lighted by two Weston arc-lamps of extraordinary power, making the view of this splendid structure at night from Staten Island and the harbor of New York one of the grandest sights that could be offered to the eye.

Now, it is asserted that the entire harbor of this city is by this means rendered so beautiful in a scenic sense that one of the enterprising ferry companies contemplates having nightly excursions during the Summer season, and intends to advertise the exhibition as the "Theatre of New York Harbor by Electric Light; price of admission, ten cents."

There is but one light sufficiently radiant to counteract this splendor of science, and that is the divine lustre of genius and art. Now, come forth the giant Pleiades of the stage bearing the bright torches of the dramatic firmament and demonstrating that while the hand is strong to build the spirit is stronger to create. Whenever Science takes one step forward, let Art take two!

### A Survey.

A general survey of the field warrants the assertion that there is an encouraging increase in theatrical business. In the West the weather has been, and is, bad; but attractions generally have fared well. We are in receipt of fewer reports of the disbanding of companies, which is a healthy sign. Some of the heavy melodramas—those which have been before the public for three or four seasons—are beginning to pall upon the appetite. The spectacular drama, too, languishes a little.

Cutting down of salaries has weakened many of the large companies; that is, the leading people would not accept the scaling. The weakening of companies by the application of severe economy has aroused the attention of the provincial press, and the comments thereon are not at all complimentary. Still, with all these drawbacks, the signs of healthy improvement are visible.

Minstrelsy is seldom in the dumps. There are fewer troupes on the road, but most of them are doing well—two of them very well. But these two have gobbled up enough performers to make up half a dozen of the old-time companies.

The dime museums flourish; cheap companies and large audiences fill them. But when a sterling attraction comes to town the museums suffer. The skating-rink craze is beginning to die out. An encouraging sign is the fact that the comic prints have begun to ridicule it.

### Decorative Criticism.

There is, no doubt, considerable embarrassment among the censors of the press as to the instrument to be employed upon the subjects brought before them—whether it shall be the scalpel, the bodkin, the cleaver or the battle-axe. The class known as dramatic critics may, we think, find themselves relieved of an onerous duty by a recent dictum of the Paris press. Hereafter the critic will be no longer required to speak of the unities, the real sembl

## THE NEW YORK MIRROR.

### The Usher.



*Mend him who can! The ladies call him, sweet.*

*—Love's Labor's Lost.*

Not long ago I said that when J. M. Hill came to New York with Margaret Mather it would be under the best auspices. I have just heard that he has leased the Union Square. The pluck and energy of this tireless, yet quiet, operator is showing itself in number of channels now. He never boasts; he never assumes obligations that he cannot meet; he has ample capital, judgment and enterprise at command—he is soon to be in control of three theatres, two of them situated in the most important theatrical centres of this country. Mr. Hill, moreover, is not a mere speculator, but a prudent business man, and a gentleman of studious habits and culture in matters pertaining to the stage. He belongs to the same class as Messrs. Palmer, Daly and Wallack, and I shall be glad to welcome him to the gifted guild of metropolitan managers.

\* \* \*

Young Henry Chanfrau, who is making a plucky effort to carve out a name for himself that will approach the honored one left by his father, tells me that he is seriously contemplating a professional visit to London a year from the coming March, when his tour here will end. His mother encourages him in the notion and has expressed her willingness to take a share in the financial phase of the enterprise. Chanfrau intends to take Kit to the British capital and produce it at the Surrey or some other East End play-house. He will, by the way, try to lease the Thalia for a couple of weeks in May, when the Germans have finished with it, and put Kit up on its old stamping ground with fine mechanical and scenic effects and a special company, for a few weeks' run. It should do well again in the Bowery.

\* \* \*

Three weeks ago a young artist, Charles E. Proctor, whose studio is on Twenty-third street, paid a visit to the Bijou and was very much struck with Dixey's picturesqueness. So he started in and painted a portrait of the comedian as Adonis in the handsome Director dress which he wears when he sings "The Susceptible Statuette," visiting the theatre twelve times to perfect the sketch. Friends of the jovial Henry E. got wind of the portrait's existence, bought it, and presented it to the original on the occasion of Adonis' 150th representation last night. It is a very correct and life-like portrait, characteristic in pose and truthful in facial expression.

\* \* \*

Ushers are up to a variety of tricks for increasing their meager incomes. Many of them are in the habit of taking people, who have bought admission only, to vacant orchestra chairs, receiving twenty-five cents for the service. If patrons arrive with coupons for these seats, the occupants are turned out and the usher returns the fee, to avoid exposure, I presume. This scheme is worked by nearly all the ushers in the larger theatres. In the small places, of course, they haven't as good a chance to adopt it. During the engagement of Irving at the Star every usher on the parquet floor practised the plan I detail, charging fifty cents, however, for each seat disposed of. I heard a thrifty individual boasting yesterday that he had seen all Irving's performances from the best part of the house for \$1.50 each—\$1 admission and fifty cents bonus to the usher. Well, it's all fair enough, I should say. The manager stands in with the speculator to "do" the public; why not the usher with the public to "do" the manager?

### Changes at the Standard.

In a conversation with Business Manager Herman of the Standard, that gentleman detailed to a MIRROR reporter a proposed change in the cast of A Trip to Africa. Said he: "As yet it has not been decided when A Trip to Africa will be withdrawn. We are hoping that several improvements now in progress, and which will be effected at the regular opening on Thursday night, will increase the attendance. The first production was made too soon, as the approaches to the theatre were not ready. Now, however, the entrances are free from scaffolding, and we are in first rate order. Mr. King, the tenor, although possessing a fine voice, was not suited to the part of the Prince, and his contract has been revoked. Marie Sebold, now alternating the rôle Titania/Fanfani, will assume the character of the Prince. Marie Conron will continue as Titania. I think this will add to the attractiveness of the opera."

"Is Gasparone to be the next production?" "Yes; it is one of Millicker's best works, and requires a good comedian. Mr. Duff has engaged Richard Mansfield, who will play the leading comedy part. Other people are being negotiated with."

### A Lyceum Revelation.

Professor Alfred Ayres, of the numerous brood of "bounced" instructors of the Lyceum School of Acting, called at THE MIRROR office on Monday, and said in reference to the mention of his name in the article setting forth Madame Michel's grievances in last week's issue: "I was engaged to deliver a series of lectures for a certain sum. After the first lecture I was told I should not be wanted any longer, because my system was eloquent rather than pantomime. On Nov. 17 last, Mr. Sargent wrote me a letter in which the following passage occurred: 'I have always, and shall certainly continue, to advise students to join your private class. I leave you to make your own inferences from this.'

Mrs. George Vandenhoff, another teacher whose services were dispensed with after a single lesson, paid THE MIRROR office a visit, and to one of its staff said: "I can sympathize with Madame Michel. Her treatment was a duplicate of that I received. If she sues the Lyceum people, and my corroborative testimony can be of any value to her, I hope I may be subpoenaed as a witness."

Arthur Forrest, leading man of the Lyceum company, requests us to state that he has not left that institution, but has simply been "loaned" for a few weeks to Kate Claxton. On Monday he was paid half salary for three weeks by the Lyceum.

It is evident that the affairs of the Lyceum School and Theatre have recently been undergoing a crisis. Professors of the former complain that they have not received monies which are due them; pupils loudly rebel against the unsystematic course of training and the inferior class of teachers employed. It is an open secret that the large sum (about \$28,000) paid for tuition by the scholars has been diverted from its legitimate channel and used in outside enterprises. In other words, the students have been deprived of the benefits they expected and paid for.

A gentleman who claims to have ample knowledge of the interior workings of the Lyceum, spoke as follows to MIRROR representative yesterday: "The whole thing is a sham—a scheme to put Steele Mackaye and Gustave Frohman in control of a New York theatre without the investment of any capital on their part. I know that Gustave Frohman has taken a large sum of money from the treasury of the School and loaned it to people who wished cash to carry other theatrical speculations. These people promised to return the money within a certain time to Frohman, but they all slipped up, and left him in a hole. He, unable to make good the deficiency, economized in expenditures for the benefit of the scholars, left tutors unpaid, and generally got its financial affairs into a chaotic condition.

"At all events this was the gloomy state of affairs a short time ago. If it has been remedied, it must have been very recently. Looseness, irregularity, and an utter disregard of the responsibilities attending their trust, have been the conspicuous features shown by the managers of the School in the conduct of its business. I do not believe they would care to make known to the scholars and the public the interior workings of the scheme. However, there are such a number of separate, yet confusing, corporations concerned in the School, the theatre, Mr. Mackaye's patents, and the theatre lease, that no investigation or voluntary exposition of these things is probable."

Gustave Frohman called at the office of this paper yesterday afternoon and expressed his wish to make a candid statement, setting forth the exact manner in which matters stand at present. The following questions were put to him *scrutinum*:

Has the money paid by pupils for tuition been appropriated to other purposes than the improvement of the School?

Have loans of the School's money been made by you to certain parties, including W. H. Gillette, Louis Spader, Charles Frohman and others?

Is there, at the present moment, sufficient money in hand to meet expenses which will arise prior to the closure of the term?

Are the salaries of the "Faculty" in arrears?

Will the School be abandoned as a bad job after this Spring?

To these queries Mr. Frohman steadily refused to make answer. "I will reply in confidence, but not for publication," said he.

"I have made no official statement hitherto," continued Mr. Frohman, "but have allowed many errors and false reports to be published without contradiction. This statement I now make to THE MIRROR is fully authorized, and I shall be willing to abide by it. The lease of the Lyceum Theatre is owned by the American Theatre Building Company. The American Theatre Building Company has paid to Steele Mackaye and myself \$75,000 worth of stock—the concern is capitalized at \$100,000—for the lease of the theatre for twenty years, and the rights to all of Mr. Mackaye's patents either in that theatre or in any theatre that the corporation may build in this country. Mr. Mackaye has personally sold to friends the remaining \$25,000 of stock. P. G. Hubert, of the Lyceum

Stock company, originally turned the theatre property over to me complete at a certain figure. When Mr. Mackaye presented to me his idea of certain patent, and showed the additional amount of capital required to introduce the same, I laid the matter before my backers, who did not desire to back me with the requisite sum of money. Mr. Mackaye then offered to raise the rest of the money necessary himself. I agreed to this. Mr. Mackaye, through the stock company, and with the aid of his father, is carrying out his plans with gratifying success. Whatever success or failure the Lyceum may score will be due entirely to him."

"Do you desire to say anything in regard to the School and the reports that have gone abroad concerning it?"

"The American Theatre Building Company," went on Mr. Frohman, "owns the lease of the Lyceum, but the School is solely owned by Steele Mackaye, Franklin Sargent and myself. In justice to Mr. Mackaye, let me say, it was understood that he should do nothing in the School until rehearsals for the first play began. Then he was to pick out the capable people, give them parts and do the fine drilling."

"This was understood by whom—pupils or professors?"

"Both. The delay in opening the theatre has created the dissatisfaction among the pupils."

"Were promises of engagements and Mackaye's personal supervision held forth as inducements to secure scholars at the start?"

"Promises were made to my knowledge that pupils should be engaged for special matinees at the Lyceum, and positions given them in road companies. All such promises will be kept when the theatre opens. Mr. Mackaye will then devote himself to teaching, and will award parts in the opening play. The School will run right on until the end of the term. The report that I have resigned or contemplated resigning from it is untrue. I am devoting most of my time to it, and intend to continue so doing."

"When will the theatre open?"

"When the Lyceum Theatre opens, it will surpass any theatre in this country or Europe in novel appliances and artistic decorations. The Tiffanys are carrying out Mackaye's ideas—Mackaye's ideas are having full vent."

"When will the theatre open?"

"Eighty men are working on the outside and inside of the theatre. Side entrances will be used only for exits. The entrance in the centre will be superb."

"When will the theatre open?"

"You can judge of the extent of our plans from the fact that the orchestra will be composed of twenty-two musicians, and will be led by the gifted director, Mollenhauer."

"When will the theatre open?"

"Well, the Tiffanys say it will be ready by the middle of March."

### Kruger's Success.

Tony Pastor's late comedian has demonstrated his fitness for the stellar field. He is in the midst of a profitable season. In the field of eccentric comedy he bids fair to become firmly established. Like Dixey, he is constantly introducing new business in his skit. Dreams as now presented is much of an improvement upon the original. Kruger has elaborated the rôle of the Photographer, and it is now one of the most convulsively funny bits of eccentric comedy on the stage. The star carefully avoids chestnuts, and almost nightly presents something new.

The Amazon march of the original production has been revived, and new musical selections added. Time has been booked in the leading cities for next season at better rates. Mr. Kruger is at work upon a new play.

### Carleton's Coming.

The Carleton Opera company opens at the Fourteenth Street Theatre on Monday night. It is hoped that the opening opera, *La Fille du Tambour-Major*, will run for three weeks, as it will be produced upon a grand scale. New scenery and costumes are being prepared. Richard Golden, who is in delicate health, will not appear with the company. Harry Rattenbury will fill his place. The leading parts will be filled by W. T. Carleton, Dora Wiley, Jessie Bartlett-Davis, Rose Beaudet and Josie Bartlett. No date has been fixed for closing the season. Tracy Titus, the advance, says Mr. Carleton will take the road again next season, being satisfied that his venture will succeed.

### A New Theatre in Boston.

Isaac B. Rich, the well known theatre proprietor and manager of Boston, has arranged with R. B. Brigham, the owner of the Hollis Street Church property, for the razing of that edifice and the erection of a theatre on its site. Mr. Rich will be the sole lessee and manager. The plans contemplate a seating capacity of 1,600. The materials for the building have not been decided upon, but will probably consist of white marble and brick. The theatre will have two galleries, a ladies' and a gentlemen's parlor and plenty of exits. The dressing-rooms, green-room, scene-rooms and boiler-room will be in a separate building. In design and decoration the house will be entirely different from any theatre in Boston, and, in fact, any place of amusement in this country.

It is probable that the theatre will be opened with Adonis, a reigning New York attraction. The minor details of the building and decoration have not as yet been decided on.

### Mr. Hill Rents the Union Square.

Late last night a MIRROR reporter met Messrs. Shook and Collier at the Morton House. Addressing Mr. Collier, the reporter asked:

"Is it true, Mr. Collier, that you have transferred the Union Square Theatre to John M. Hill?"

"No—understand that we are the proprietors and managers of the theatre still. We have merely let the theatre to Mr. Hill for a time, beginning about the first of September. I cannot say what the length of time is exactly, but it is for the purpose of playing Margaret Mather for a long metropolitan season."

"How about your stock company?"

"We will close our regular season about the middle of April, which is the usual period. Before that we will produce *A Prisoner for Life*. The company will then play a few weeks in Boston and other large cities, and then close."

"Permanently?" asked the reporter.

"No; we expect to resume the stock company when we resume possession of the house."

"Will any of the company remain under contract until then?"

"No; we will take our choice. Understood clearly, we do not part with the house at all, but merely rent it to Mr. Hill."

### Daly's Season.

Daly's Theatre has never had a more successful season than the one now in full tide. Although Love on Crutches has been running several months, there is no abatement in the attendance. There is seldom a vacant seat at any performance. The regular season will close about the beginning of May. The company will not go to Europe this season, but will visit the Pacific Coast. From New York the company goes to Philadelphia, remaining for two weeks at the Chestnut Street Opera House, where the success will be played. Afterward Baltimore, Boston and Chicago will be visited. It is improbable that the company will be seen in any other cities until it returns from San Francisco. A four weeks' engagement will be filled on the Coast. Love on Crutches will be the principal attraction. It is intended to produce a new eccentric comedy before the end of the season, which, if successful, will take second place in the repertoire.

### R. L. Downing's New Play.

When Jefferson's leading man, R. L. Downing, resolved to produce *Tally Ho* he did not expect to do more than fill in the time during which the star would rest; but its success has convinced him that he can remain permanently among the stars. His business manager and partner, Benjamin Tuthill, said to a MIRROR reporter yesterday:

"Mr. Downing is under contract with Joseph Jefferson to rejoin the company on April 15, for four weeks, which will terminate the season. He is endeavoring, however, to get a release, and if successful, *Tally Ho* will keep on the road. We will open next season at Minneapolis on Sept. 1, and I am filling time for the entire season of 1885-6. Should Mr. Downing be compelled to continue in the Jefferson company, I will go to San Francisco with Julius Kahn and engage a company there, so that they will be ready to support Downing when he arrives. We will play six weeks on the Coast—three of them in San Francisco."

"Where do you play after leaving Williamsburg?"

"We go to Harlem, then Buffalo, St. Catharines, Hamilton, Rochester, Philadelphia, and four weeks later to the Pacific Slope."

"Have you settled your dispute with Joaquin Miller and Johnson and Studley?"

"There is nothing more to settle. Mr. Miller guaranteed that we should have no trouble, as the play was written for Downing. There is nothing in it common to Western drama—not even a pistol-shot. The music has been written by J. P. Sousa, the Washington composer. The song 'Tally Ho' and the Tom Moore song are particularly relished. Mr. Downing is a good singer."

### The Sorosis Dinner.

The annual dinner of the ladies of Sorosis took place at Delmonico's on Thursday evening last, and it was as notable a gathering as ever attended a yearly social meeting of this organization. The six long tables in the spacious salons were adorned with flowers and exquisite centre-pieces, and the walls and mirrors were draped with flags and appropriate emblems. It was a holiday for the gentlemen, whose only opportunity of admittance to the Order of Sorosis is confined to this one event in the year. The bill of fare was one of the usual merit, and was daintily picked over by pretty hands dazzling with jewels, and regrettably regarded by the gentlemen as lacking one of the most essential parts of a good dinner. But the "sauce to meat was ceremony," not wine.

At the usual time the President, Mrs. Jenny June Croly, called to order, and her introductory speech was made, after which Cortland Palmer gave a somewhat confused idea of ministers and hell and Bob Ingersoll—which was hardly in good taste. In the presence of Rev. Dr. Parker, the Rev. Mr. Tolson's speech, however, was a decided improvement upon the previous address. It was introduced previous to Mr. Palmer's speech, and all went merrily as a musical intermission. The Lamb, Minnie Sawyer, Mary Smith and others followed in rapid succession, David Dudley Field, Noah Davis and Mr. Winslow being the last. They were all clearly happy. The guests numbered the brightest men and women of Philadelphia and Brooklyn. It was a happy assembly of which New Yorkers should be proud, and which—admittedly for both sides—comes too seldom.

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### The People's versus Nibbs'.

What would yesterday's *New York Times* say if any compromise had been reached between Harry Miner and the May Queen? Daniel Frohman said he had no objection to several times, but no arrangement had been made. The place will be the Grand Opera House on Monday night. Mrs. Miner has arranged to provide the orchestra, and the management of Nibbs' intention to go dark as to Mr. Miner's intentions, he will carry out his threat of an indefinite strike. The *Times* is about two hours late.

It is believed that Mr. Miner will accept a guarantee that the *People's* will reach a certain figure.

### Professional Dollars.

—Her Last Hope remains on the boards, and will eventually receive success, but that the management does not seem to be quite clear for the present.

—Mrs. J. Campbell ver *Princess* is still sealed. Instructions recently given to M. Palmer, has also told him to pay off all of the players and wait for a good season for the next three years.

—Though somewhat crippled in his health, the *Great Opera* remains in great favor in the West. At least one hundred persons were standing round the door, business had picked up a little.

—Pace's Opera House at Danville, Va., is one of the best equipped in the country. Managers, Hobart and Green, are in charge. Danville is a town of 10,000 inhabitants. They will open on March 1.

—The anniversary of

## THE NEW YORK MIRROR.

### PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

**NEW YORK.**  
The *Young Merchant of Venice* comb., 2nd, to a very full house. Performance fair. Planter's Wife, 2d, a large audience. The performance giving good satisfaction. *Marrison and Gourlay's Skipped by the Light of the Moon*, 2d, delighted a crowded house. Private comedy, 2d, and 3d.

**BUFFALO.**  
Academy of Music (Meoch Brothers, managers): The Madison Square success, *Called Back*, opened past week to a fair house, which increased nightly, the last few nights being quite crowded. It is an excellent one, indeed. *Madison*, R. E. Mason, C. P. Ferguson, and W. J. Ferguson. The latter as Macbeth, has his last year's dedit identity and gives a fine-lined portrayal of the political schemer. Lotsa (ever welcome) began a four nights' engagement, 2d, appearing in *Nitroche*. Gus Williams, Friday and Saturday, Baker and Farren, all next week.

Court Street Theatre, J. H. Hill, manager: *Milford* (Milford) had its eighth in Caprice, 2d, both evenings, was not a very remunerative engagement. Her last show, which concluded the week, likewise met with indifferent success. *Called Back* seems to have had the call, and the others consequently got left. Dennis Thompson, in *Joshua Whitcomb*, the present week, and Murray and Murphy, Hill's new venture, in *Our Irish Visitors*, next week.

Gleanings: Edward Warren's suit against C. F. Dunbar is on trial here now. The evidence tends to show that Dunbar, who made \$7,000 in *Diamonds*, was wise enough to keep his partnership with Wren in the master, I have not seen the judge's decision yet, and don't think it has been given.—Maritz, a joint play of W. C. Cowper and J. G. Chaffin, late of the Buffalo Express, and now of the New York Commercial Advertiser, will be brought out at the Academy of Music in May. Mr. Cooper is at present in the city arranging the cast, and the play will open there on the 1st. *Madame Vieux Alian*—The Big Four, Smith, Waldron, Crook and Martin are the attraction at the Dime Museum this week.—Many managers are pondering their brains to find a way to overcome the opposition of risks and losses. Some think a cheaper admission. It's rather shaping that way.

**SYRACUSE.**

Westing Opera House (F. L. Lehnen, manager): *Katzenbach* was announced for sold-out matinees these dates before the opening of the season at this house. The curtain just fell was *The Romany Rye* for three nights. Several changes have been made in the cast, since their last appearance here, but not for the better. The nursery sadly shows the marks of age. The management, however, was a financial success. The D'Arby co., 2d, 3d, and 4d.

Grand Opera House (F. L. Lehnen, manager): Hill's co. came in, 2d, 3d, and 4d. The house is still not well filled, knocking everything but the ruler-risk out of time. Professor Bartholomew's *Equestrian Parades* opened for one week Monday night.

Stewart's E. A. Locke's Dramatic co. opened a week's engagement at this place Monday evening.

**ALBANY.**

Leland Opera House (Mrs. N. L. Leinden, manager): After an absence of several seasons, Gus Williams was sent here during the first half of last week in *Captain Fischer*. It is probable that his appearance will not again be elicited for considerable time, as he was engaged in small houses as have been seen this season. For the last half of the week, Edwin Thorne in *The Black Flag* also played to light receipts; but that is accounted for by the fact that the present visit was the third time the play had been seen here, people generally tired of it. This week will be evenly divided by Baker and Farren in *The Emigrants*, and May Bishop.

Musicals: Fancy Louie Buckingham in *Masseppa* was a most successful attraction, personally, but the supporting cast was execrable. This week brings Claire Scott, in *Camille*, Lucretia Borgia, Ted Astray and Leo.

Brevior: Frank Carrington, of Planter's Wife co., was in town last day last week.—The Pavements of Paris, in which Mrs. E. H. Denyer, Mrs. E. L. Denyer and Falka is promised shortly.—Manager S. M. Hickey of the Grindell, Troy, while driving to this city on Sunday last, was run away, thrown out of the sleigh, and severely cut about the face. He is about, however, as usual.

**HARLEM.**

Mr. Morris' Theatre (John W. Hamilton, manager): Colonel Miller's adaptation of M.M. Grenet-Doucet's *Three Wives to One Husband* was produced last Monday to a good-sized audience. The era as depicted in the play is very good and full of life. He means "business" purpose and does everything with an ease and grace of delivery quite equal to the originator of the role (J. H. Barnes). The cast is very evenly balanced, and quite strong. The comedy is preceded by the one-act farce, *Ane Touch of Nature*, in which Louis Belote does some very neat character acting. Indeed, the whole co. is above average. The manager is doing the best impression of Julia Carico. His lines are deliciously smooth after the style of a small boy reciting "Cobbler, Cobbler." Next week, N. L. Downing in *Miller's Tally-ho*.

Issue: Mr. Sothers is the third person billed for the role of Ralph Cobbe. It was first announced that J. B. Folk would assume the character. Mr. Folk insisted on being spared; Manager Edwards would entertain the manager's suggestion. The manager's suggestion took the letter of engraving reaching him ten days behind time, the compulsory silence on his part was considered as a negative, and he also was dropped, and, as a final resort, E. H. Sothers was appealed to, accepted the MS., looked it over two or three times, incurred some new business, and played the part successfully.—Phil Macfarland did some very effective work in billing *Three Wives to One Husband*.

**AKATOGA.**

Music has run riot. In during the past two weeks, and for a considerable time, a co. from Boston, with the population of the village would have been devastated. The Standard People's Opera co., from New York—some distance from there, too—gave three performances, one of *Pinafore*, two of *The Mascotte*, at reduced prices, and parlayed respectably large audiences. They are dangerous. Next came the Lyceum Opera co., from New York, to give *Charlotta* and *Hans Heinz*. If they believed in the last issue, they would remain at home and not inflict themselves on us poor countrymen. A worse performance I never attended. But on the sad the Boston English Opera co. came, were seen and conquered. They presented the comic operetta, *Sir Marmaduke*, to a house that was not worthy the entertainment, simply because it had not been well advertised, and carried their audience off. The manager found it necessary to add a new item on the programme, and such was entitatively redounded and delightfully rendered. Perfect vocalists, actors and actresses, they are equally perfect ladies and gentlemen, and by their quiet demeanor and courteous bearing won enthusiastic encomiums during their short stay. There are four people in the co., and your correspondent had the pleasure of meeting them, a meeting that gave him a great deal of pleasure. May I add that they are admirably suited to the ladies. More could not be said. I may seem to have drifted into a ultra-praise of this excellent co., but any one who has heard them will hear me witness that nothing that I have said is exaggerated. The latter co. appeared at Putnam Music Hall, of which Frank Drew is manager.

**POUGHKEEPSIE.**

Collingwood Opera House (E. B. Sweet, manager): Dan Thompson came, 2d, to a slim business, giving how-ever, entire satisfaction. Co. good. The Private Secre-tary, 2d, had rather light business. The latter included the two Groves, Ethel Brandon, Maude Haslam, May Robson, Ada Dwyer and Messrs. McDowell, Linda-ney, Ross, Stacey, Sage, etc.

**COHOES.**

Opera House (P. J. Callan, manager): People's Standard Opera co. at cheap prices, 10th and 2d, and 3d. Lyons' Opera co., 2d, had rather light business. Helen Foster came, 2d, in readings, under local management, and had good business. Wallack's Bandit King, etc.

**AUBURN.**

Academy of Music (E. B. Bardwell, manager): Prof. Steubben's *Equine Parades* gave nine performances without good business. The exhibition was highly popular, and was pronounced as all wonderful. *Acrobatic Confusion* co., Feb. 2.

**ELMIRA.**

Opera House (E. B. Bardwell, manager): Prof. Steubben's *Equine Parades* began a three-week engagement and had good houses. The same, however, fair.

**TROY.**

Opera House (John L. Latham, manager): Mr. Rooney came 10th to fair house, and gave a good entertainment, though his co. was not so good as that of last season. The Ford Opera co., 2d, to fair business, in Bohemian Girl. Baffo's charming opera was rendered in excellent style. Zella Seguin, as the Gypsy Queen, gave a splendid performance, both in singing and dancing. Thomas Christie, as *Thaddeus Hush-hush*, and Dickson's Sketch Club, 2d, Webb's orchestra, 2d, Professor Stornelli's singing orchestra, and our local talent, presented a fine bill. Dickson's Sketch Club gave one of the neatest and funniest entertainments we have ever had, 2d, but only drew a small audience. Irish Aristocracy, with Billy Barry and William Carroll as Mulcahy and Muldoon, caught a small audience, 2d, but everybody enjoyed the entertainment. I

the Callender Minstrel, whose death was published in *The Mirror*'s telegraphic column last week, was buried here last Thursday with considerable pomp. Many friends from neighboring cities attended the obsequies.

Griswold Opera House (Jacob and Proctor, managers): Classic plays as presented every afternoon and evening of last week by Daniel E. Bandmann and supporting co. drew crowded houses at cheap prices. Of the plays, the production of *The Merchant of Venice* was best received. Mr. Bandmann, as Shylock, and Louise Beaudet, as Portia, appearing to advantage. For next week, the Corinne Merriemakers will present *Masquerade*, *Cinderella* and *Capers* twice daily. *Romey Rye*, Feb. 2, 3 and 4. *Pavements of Paris*, 5th, 6th and 7th.

Rand's Opera House (J. H. McGrath, manager): Wallack's Bandit King co. will appear in all its glory, 2d, 3d, 4th.

Grand Central Theatre (P. Curley, manager): Despite his appearance a variety theatre, his friends are out in large numbers to see E. Z. Walt's 10th in *The Diamond Broke*, last week, and all seemed well pleased. Lang's Comedy Comique present *Scheming* current week.

**JAMESTOWN.**

Allen's Opera House (A. E. Allen, manager): Minnie Maddern, 17th, to good business. *Storm-Beaten*, 2d, to large and delighted audience.

Item: Manager Allen has assumed personal management of the Opera House Hotel.

**OLEAN.**

Opera House (Wagner and Rees, managers): Storm-Beaten, 17th, to good business. *Perfect Satisfaction*, 2d, to large and delighted audience. The others were fair. Mr. Rooney, Feb. 2.

**UTICA.**

Utica Opera House (Theodore L. Yates, manager): Planter's Wife, 2d, gave good satisfaction to the audience. *Edwin Thorpe*, 3d, in *The Black Flag*, was very intelligently acted. The others were fair. Mr. Rooney, Feb. 2.

**CITY OPEN HOUSE.**

Wellesley and Sterling comb., did an immense business during the week. Cheap prices, The Danites, *Ten Nights in Barroom*, etc., were the attractions. This week's repertoire will be *Ticket-of-Leave Man*, *East Lynne* and other plays.

Item: The ten-cent shows and poor music, as well as the sliding rink, greatly affecting the business of the Utica Opera House.

**NEW YORK.**

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Rents-Santley co. in *Orpheus and Eurydice* to crowded house, 2d.

**WILMINGTON.**

Opera House (E. J. Penneyaker, manager): Beyond all question, the best performance, and most enjoyable, was *Edwin Thorpe*, 2d, in *The Black Flag*, a very good house. So far did not use any of their scenery. *Des Thompson*, to a fair house, 2d. *Romey Rye*, 2d, 3d, 4th.

**OHIO.**

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): The Ford Opera co., with Zella Seguin, Lulu Evans, Webster Norcross and George W. Bills, gave *The Devil's Doctor* first, 2d, in *Black Flag*, a very good house. *Galley Slave* rest of the week.

**COLUMBUS.**

Grand Opera House (Miller and Okey, managers): Muggs' Landing has drawn crowded houses all week. Frances Bishop, as Little Muggs and Alf McDowell, as Asa Beck, had the "fat" parts but the whole co. was above the average. This week, *Novy's Claim* (return visit), first three nights; Draper's Uncle Tom last week. Next week, Grau's Opera co., 2d, 3d, 4th.

**CHARLOTTE.**

Charlotte Opera House (L. W. Sanders, manager): Rents-Santley co. in *Orpheus and Eurydice* to crowded house, 2d.

**HARRISBURG.**

Opera House (Roger L. Trane, manager): Only a Woman's Heart, 2d, to a light house. Newton Beers, in the role of Roger L. Trane had an admirable portraiture, and the scenes of the girl of clemency, etc. His trago was possessed of jolly good humor, innocence and rare tenderness which invested it with a charm. He possesses a good singing voice, and I would recommend that he introduce a few songs in his part. Marie Mansio, as the tramp's daughter, was very effective. She is young, pretty and acted with a naivete which left a most satisfactory impression. The rest of the cast, however, were not up to the requirements of the play, which is not really commanding.

**PORTLAND.**

New Market Theatre (J. P. Howe, manager): The Octopus was produced for the first time by the Grinder Co. The houses have been excellent, and the drama has been displayed in a first-class manner. Roseland, 10th.

**PROVIDENCE.**

Low's Grand Opera House (W. H. Low, proprietor): *The Cherubs*, 2d, a large and noisy audience, considering the size of the house. The Cherubs. The house was packed, from top to bottom, and front to back, in one continuous row upon another. The Cherubs were up to the mark, and the audience greeted them with a hearty handshaking and juggling. They fairly slaughtered the dudes. Misses Thomas and William Daly are very fair comedians, and the piece suits their vein. The co. played three nights to good houses, and will play one or two evenings on their return from California. There is no doubt but that they will do well.

**CHILLICOTHE.**

Masonic Opera House (Byron W. Orr, manager): Power of Money, 2d, to large and well-pleased audience.

**LANCASTER.**

Fulton Opera House (P. Becker, proprietor): Frank Girard's co. presented a musical comedy entitled *A Cold Day When We Get Left*, 2d, to a packed house. Bell's Moore and co. played to good audiences, 3d and 4th. This sparkling little soubrette gave a most pleasing rendition of the title role in *A Mountain Pink*.

**POTTSVILLE.**

Academy of Music (William G. Elliott, proprietor): The Skating Rink did it. *Massillon*, 2d, to a fair audience. *Irish Aristocracy*, 3d, to a good house. They were greeted with a very pleasant entertainment. Mr. Rooney drew a fair house 2d. *Societies* were the best we have had. Mr. Rooney and Little Katie were the favorites.

**ROCKAWAY.**

Academy of Music (William G. Elliott, proprietor): *Massillon*, 2d, to a large and well-attended audience. *Her Atonement*, 3d, to a light house. *Her Atonement*, 4th, 5th.

**CHICAGO.**

Clough's Opera House (Ed. Kaufman, manager): Closed all week. On account of having three attractions booked for this week, Manager Kaufman has reduced the price of admission to twenty-five, thirty-five and fifty cents.

**OREGON.**

Academy of Music (John H. Williams, manager): *Princess and Strong*, 2d, to a large audience. The Princess was a good singer, and the piece was well received.

**PROVIDENCE.**

Low's Grand Opera House (W. H. Low, proprietor): *Princess and Strong*, 2d, to a large audience. The Princess was a good singer, and the piece was well received.

**WICHITA.**

Academy of Music (John H. Williams, manager): *Princess and Strong*, 2d, to a large audience. The Princess was a good singer, and the piece was well received.

**PROVIDENCE.**

Low's Grand Opera House (W. H. Low, proprietor): *Princess and Strong*, 2d, to a large audience. The Princess was a good singer, and the piece was well received.

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five cents admission to any part of the house for a Mid-night Marriage. The Skating Rink did it.

**MASSILLON.**

Bucker's Opera House (J. G. Bucker, proprietor): Power of Money, 2d, to large and well-pleased audience.

**URBANA.**

</div

## THE NEW YORK MIRROR.

dancer, although inclined to overact at times. The rest of cast were fair. A return engagement will be played shortly. House closed rest of week. Notice to quit, by Mr. and Mrs. McKee Rankin's co., soth to 3rd.

**MONTFORD'S MUSEUM:** Mills, Rice and Barton's Bijou Minstrels appeared week of 10th to crowded houses. First-class entertainment. Week of 20th, Shift and Gaylord's Novelty co.

**WINNIPEG.** Princess Opera House (C. W. Sharpe, manager); The Kate Castleton co. presented Pop 15th, 16th, 17th; to medium houses. No co. booked ahead.

**Row:** On the evening of the 17th, after the first act, Harry Phillips, manager of the Kate Castleton co., entered the Opera House intoxicated. He walked behind the curtain, when his wife (Kate Castleton) demanded from him the money he had received. Her shrieks caused quite a stir among the audience, who were ignorant of what had happened. Shortly after, Phillips appeared before the curtain, announcing that the performance would not go on. He was afterward arrested at the Queen's Hotel on a charge of drunkenness and lodged at the police station, where he remained until Sunday afternoon, when he was released and joined the co., which left that evening for Fergus Falls.

**QUEBEC.** Music Hall (W. Russell, manager); St. Quinten Opera co. played to crowded houses week of 19th. Miss St. Quinten has a very fine voice and acts very well. She is much admired.

**Quebec Opera House (J. B. Sparrow, manager):** Christie's Comedy comb. in Detected and Rip Van Winkle. Christie was very good, but support only moderate. Week of 25th, Only a Miner's Daughter.

### DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

### DRAMATIC COMPANIES.

**A MOUNTAIN PINE CO.** (Bella Moore): Carlisle, Pa., 20; Reading, 30, 31; Cumberland, Md., Feb. 5; Frederick, 6; Huntingdon, Pa., 7; Phillipburg, 8; Brooklyn, N. Y., 16, week.

**A MOUNTAIN PINE CO. (Laura Dainty):** Keokuk, Ia., 21; Quincy, Ill., Feb. 5; Mexico, Mo., 31; Nevada, 9.

**ADA GRAY:** Amesbury, Mass., 28; Melrose, 29; Salem, 30; Woburn, 31; Boston, 1, 2; Waltham, 3, 4; Attleboro, 4; Attleboro, 5; Dover, N. H., 6; Green Falls, 7.

**AMERICAN NEW ORLEANS:** 26, week; Mobile, Ala., Feb. 5; Montgomery, 4; Columbus, Ga., 5; Atlanta, 6, 7; Athens, 9; Augusta, 10; Charleston, S. C., 11, 12; Savannah, 13, 14.

**AGNEW WALLACE AND SAM B. VILLA:** Washington, 26, week; Richmond, Va., Feb. 2, week.

**ATKINSON'S B&H BOV CO.:** Fall River, Mass., 11; Hartford, Ct., Feb. 2; Greenville, 3; Yonkers, N. Y., 4; Poughkeepsie, 5; Kingston, 6; Albany, 7.

**ATKINSON'S B&H BOV CO. NO. 2:** Louisville, 26, week; Nashville, 2, 3; Hopkinsville, Ky., 4; Henderson, 5; Evansville, Ind., 6; Belleville, Ill., 7.

**ACME BURLSQUE CO.:** Fitchburg, Mass., 29, 30, 31; Lynn, Feb. 2, week; Beverly, 9, 10; Woburn, 11, 12; Harvard, 13, 14.

**ALICE WALLACE CO.:** Detroit, 26, week.

**ALICE AND LULU WYMAN:** Columbus, O., 20, 30, 31; Delaware, 1, 2 to 5; Marion, 6 to 9; Upper Sandusky, 10, 11, 12; Findlay, 13, 14, 15.

**BAKER AND FARON:** Pittsfield, Mass., 29; Gloversville, N. Y., 30; Herkimer, 31; Buffalo, Feb. 2, week; Pittsfield, 9, week; Columbus, 16, week.

**BARTLEY CAMPBELL'S WHITE SLAVE CO.:** Jackson, Mich., 28; Battle Creek, 29; Grand Rapids, 30; Lansing, Feb. 1; Kalamazoo, 31; Ft. Wayne, 1, 2; Urbana, O., 5; Springfield, 6; Dayton, 7; Indianapolis, 8; Richmond, Ind., 10, 11; Indianapolis, 12, 13, 14; St. Louis, 15, week; Louisville, 23, week.

**BARTLEY CAMPBELL'S SLAVE CO.:** Steubenville, O., 28; Wheeling, W. Va., 29; Utica, 30; Cincinnati, 31; Washington, D. C., 2, week; Baltimore, 9; New Haven, 10; Philadelphia, 21, week.

**BARTLEY CAMPBELL'S SIBERIA CO.:** Des Moines, Ia., 28, 29; Omaha, Neb., 30, 31; St. Paul, Feb. 2, week; Minneapolis, 9, week; Cedar Rapids, 14; Rockford, Ill., 17, 18; Racine, Wis., 19, 20, 21; Milwaukee, 23, week.

**BARNEY MCNAULY:** Philadelphia, 26, two weeks.

**BARRY AND ERIC'S GALLERIA SALON CO.:** Newport, Ill., 28; St. Louis, 29; Clinton, 30; Mobile, 31; Bloomington, 3; Jacksonville, 4; Jacksonville, 5; Decatur, 6; Danville, 7; Kankakee, 9; Streator, 10; Ottawa, 11; Joliet, 12.

**BARRY AND FAY:** Cleveland, 26, week; Louisville, Feb. 2, week; Cincinnati, 9, week.

**BOSTON MUSEUM CO.:** Waltham, Mass., 29; Portland, N. H., 30; Portland, Me., 31; Dover, N. H., Feb. 1; Farmington, 3; Rochester, 4.

**BURG OAK CO.:** Philadelphia, 26, week; Williamsburg, 26, week.

**BOSTON THEATRE CO.:** St. Paul, 26, 27, 28; Milwaukee, Feb. 2, week; Omaha, Neb., 9, 10; Topeka, Kas., 11, 12; St. Joe, 13, 14; Kansas City, 15, week; St. Louis, 23, week.

**BOSTON COMEDY CO.:** Coblebrook, N. H., 27, week; Canada, 1, Feb. 3, week.

**BOWERS OF KEYS (Frank Sanger, manager):** Williamsburg, 26, week; Brooklyn, Feb. 9, week; Philadelphia, 16, week.

**BUNCH OF KEYS (Bride and Fream's):** Montreal, 26, week.

**BUNCH OF KEYS (Dudley McDowell, manager):** Madison, Wis., 28; Milwaukee, 29 to Feb. 1; Fullerton, Ill., 2; Kankakee, 3; Aurora, 4; Streator, 5; Bloomington, 6; Moline, 7; Decatur, 8; Danville, 9, 10; Jacksonville, 11; Alton, 12; Kankakee, 13; Kokomo, Ind., 14; Bedford, 15; Sedalia, 17; Carthage, 18; Springfield, 19; Ft. Smith, Ark., 20; Little Rock, 21; Spring, 22, 24.

**BANDMANN-BEAUDRUIT CO.:** Wilmington, Del., 26, week; Montreal, Feb. 2, week; Quebec, 9, week.

**BEEDLES AND PRINDE'S PLEASURE PARTY:** Rochester, Feb. 2, week.

**BENEDICT AND CO.:** Charlotte, Mich., Feb. 2, 3.

**CHARLOTTE THOMPSON:** Pittsburgh, Feb. 3, week.

**CLARA MORRIS:** Helena, Ark., 28; Memphis, 29, 30; Springfield, Mo., Feb. 2; Kansas City, 3, 4; Leavenworth, Kas., 6; Lawrence, 7; Denver, 9, week.

**CROSSEN'S BANKER'S DAUGHTER CO.:** St. Charles, Mo., 28; Springfield, Ill., 29; Lincoln, 30; Bloomington, Feb. 2; Davenport, 31; Iowa City, 3, 4; Burlington, 4; Keokuk, Ind., 5; Cedar Rapids, 6; Quincy, 7; Peoria, 8; Moline, 9; Macomb, 10; Mexico, 11; Moberly, 12; Columbia, 13; Sedalia, 14; Kansas City, 15; Topeka, Kas., 16; Ravenna, 17; Youngstown, 18; Butler, 19, 20, 21.

**CARRIE SWAIN:** Richmond, Va., 28; Alexandria, 29; Hagerstown, 30; Washington, Feb. 2, week.

**CLAIRE SCOTT:** Lowell, Mass., Feb. 3, week.

**CRIMES OF LONDON CO.:** St. Louis, Bend, 2d, 28; Jackson, Mich., 29; Coldwater, 30; Ann Arbor, 31; Detroit, Feb. 2; Toledo, 3; Canan, 9, week; Buffalo, 10, week.

**C. A. GARDNER'S KATE CO.:** Circleville, O., 28; Newark, 29; Coshocton, 30; New Philadelphia, 31; Wooster, Feb. 2; Massillon, 3; Canton, 4; Alliance, 5; Akron, 6; Kent, 7; Ravenna, 8; Youngstown, 9, 10; Butler, 11, 12.

**CARRIE SWAIN:** Richmond, Va., 28; Alexandria, 29; Hagerstown, 30; Washington, Feb. 2, week.

**CHARLES COLLINS:** Hoosick Falls, N. Y., 29, 30, 31; Binghamton, Feb. 2, week.

**CLAIRE SCOTT CO.:** Troy, N. Y., 26, week.

**CHARLES MAQUAILE'S HOLY NAME CO.:** Portsmouth, N. H., Feb. 2; Lewiston, Me., 3; Manchester, N. H., 4; Fitchburg, Mass., 5; Marlboro, 6; Waltham, 7; Pittsfield, 9; Albany, 10, 11; Worcester, 12, 13, 14.

**DIXIE-RICE BURLSQUE CO.:** N. Y., City, Jan. 26, indefinite season.

**DICKSON'S SKETCH CLUB:** Frederick, Md., 28; Richmond, Va., 29, 30, 31.

**DODGE AND TALLY-HO CO.:** Williamsburg, 26, week; Buffalo, N. Y., 29, 30, 31; St. Catharines, Ont., 13; Hamilton, 13, 14.

**DEVIL'S AUCTION:** Boston, 26, week; Newport, R. I., Feb. 2; New Bedford, Mass., 3; Providence, 4 to 7.

**D'ARCY COMEDY CO.:** Syracuse, 29, 30, 31.

**DAN SULLIVAN'S CORNER GROCERY:** Chicago, 26, week; St. Louis, 2, week; Louisville, 9, 10, 11.

**DEN THOMPSON:** Buffalo, 26, week.

**DOMINICK'S CO.:** Springfield, O., 28; Delaware, 29; Newark, 30; Findlay, 31; Chicago, 2, week.

**DALY'S VACATION CO.:** San Francisco, 10, two weeks.

**DRAPER'S UNCLE TOM'S CO.:** Louisville, 19, two weeks.

**EDWIN BOOTH:** N. Y., City, 19, four weeks.

**EVAN AND HOYE:** Cincinnati, 26, week; Columbus, O., Feb. 2, 3; Zanesville, 4; Wheeling, W. Va., 5; Steubenville, O., 6; McKeever, Pa., 7; Pittsburgh, 9, week.

**EWALD DRAMATIC CO.:** Danville, Ill., 26, week.

**FANNY DAVENPORT:** Williamsburg, 26, week; Washington, Feb. 2, week.

**FRED WARDE:** Cadiz, O., Feb. 2; Mansfield, 5.

**FUN ON THE BRISTOL:** Jersey City, 26, week.

**FRANK GIBARD'S CO.:** N. Y., City, 26, week.

**FANNY LOUISE BUCKINGHAM:** Montreal, 26, week.

**GRACE HAWTHORNE:** New Orleans, 19, three weeks; Chicago, Feb. 16, week.

**GUS WILLIAMS:** (J. H. Robb, manager); Rochester, 28, 29; Buffalo, 30, 31; N. Y., City, Feb. 2, week; Allentown, Pa., 9; Scranton, 10; Pittston, 11; Harrisburg, 12; Philadelphia, 16, 17; Reading, 13; Zanesville, 14; New Orleans, 18, week.

**FRANCIS LARADE:** Chicago, 19, three weeks.

**FRANK GIRARD'S CO.:** N. Y., City, 26, week.

**FANNY LOUISE BUCKINGHAM:** Montreal, 26, week.

**GRACE HAWTHORNE:** New Orleans, 19, three weeks; Chicago, Feb. 16, week.

**GUS WILLIAMS:** (C. W. Sharpe, manager); Rochester, 28, 29; Buffalo, 30, 31; N. Y., City, Feb. 2, week; Allentown, Pa., 9; Scranton, 10; Pittston, 11; Harrisburg, 12; Philadelphia, 16, week.

**HALLIE AND HART CO.:** Chicago, 26, week; St. Louis, 27, 28; New Orleans, 29, week.

**HARRISBURG:** Springfield, 1, 2; Cincinnati, 3; Cincinnati, 4; Indianapolis, 5; Indianapolis, 6; Indianapolis, 7; Indianapolis, 8; Indianapolis, 9; Indianapolis, 10; Indianapolis, 11; Indianapolis, 12; Indianapolis, 13; Indianapolis, 14; Indianapolis, 15; Indianapolis, 16; Indianapolis, 17; Indianapolis, 18; Indianapolis, 19; Indianapolis, 20; Indianapolis, 21; Indianapolis, 22; Indianapolis, 23; Indianapolis, 24; Indianapolis, 25; Indianapolis, 26; Indianapolis, 27; Indianapolis, 28; Indianapolis, 29; Indianapolis, 30; Indianapolis, 31; Indianapolis, 32; Indianapolis, 33; Indianapolis, 34; Indianapolis, 35; Indianapolis, 36; Indianapolis, 37; Indianapolis, 38; Indianapolis, 39; Indianapolis, 40; Indianapolis, 41; Indianapolis, 42; Indianapolis, 43; Indianapolis, 44; Indianapolis, 45; Indianapolis, 46; Indianapolis, 47; Indianapolis, 48; Indianapolis, 49; Indianapolis, 50; Indianapolis, 51; Indianapolis, 52; Indianapolis, 53; Indianapolis, 54; Indianapolis, 55; Indianapolis, 56; Indianapolis, 57; Indianapolis, 58; Indianapolis, 59; Indianapolis, 60; Indianapolis, 61; Indianapolis, 62; Indianapolis, 63; Indianapolis, 64; Indianapolis, 65; Indianapolis, 66; Indianapolis, 67; Indianapolis, 68; Indianapolis, 69; Indianapolis, 70; Indianapolis, 71; Indianapolis, 72; Indianapolis, 73; Indianapolis, 74; Indianapolis, 75; Indianapolis, 76; Indianapolis, 77; Indianapolis, 78; Indianapolis, 79; Indianapolis, 80; Indianapolis, 81; Indianapolis, 82; Indianapolis, 83; Indianapolis, 84; Indianapolis, 85; Indianapolis, 86; Indianapolis, 87; Indianapolis, 88; Indianapolis, 89; Indianapolis, 90; Indianapolis, 91; Indianapolis, 92; Indianapolis, 93; Indianapolis, 94; Indianapolis, 95; Indianapolis, 96; Indianapolis, 97; Indianapolis, 98; Indianapolis, 99; Indianapolis, 100; Indianapolis, 101; Indianapolis, 102; Indianapolis, 103; Indianapolis, 104; Indianapolis, 105; Indianapolis, 106; Indianapolis, 107; Indianapolis, 108; Indianapolis, 109; Indianapolis, 110; Indianapolis, 111; Indianapolis, 112; Indianapolis, 113; Indianapolis, 114; Indianapolis, 115; Indianapolis, 116; Indianapolis, 117; Indianapolis, 118; Indianapolis, 119; Indianapolis, 120; Indianapolis, 121; Indianapolis, 122; Indianapolis, 123; Indianapolis, 124; Indianapolis, 125; Indianapolis, 126; Indianapolis, 127; Indianapolis, 128; Indianapolis, 129; Indianapolis, 130; Indianapolis, 131; Indianapolis, 132; Indianapolis, 133; Indianapolis, 134; Indianapolis, 135; Indianapolis, 136; Indianapolis, 137; Indianapolis, 138; Indianapolis, 139; Indianapolis, 140; Indianapolis, 141; Indianapolis, 142; Indianapolis, 143; Indianapolis, 144; Indianapolis, 145; Indianapolis, 146; Indianapolis, 147; Indianapolis, 148; Indianapolis, 149; Indianapolis, 150; Indianapolis, 151; Indianapolis, 152; Indianapolis, 153; Indianapolis, 154; Indianapolis, 155; Indianapolis, 156; Indianapolis, 157; Indianapolis, 158; Indianapolis, 159; Indianapolis, 160; Indianapolis, 161; Indianapolis, 162; Indianapolis, 163; Indianapolis, 164; Indianapolis, 165; Indianapolis, 166; Indianapolis, 167; Indianapolis, 168; Indianapolis, 169; Indianapolis, 170; Indianapolis, 171; Indianapolis, 172; Indianapolis, 173; Indianapolis, 174; Indianapolis, 175; Indianapolis, 176; Indianapolis, 177; Indianapolis, 178; Indianapolis, 179; Indianapolis, 180; Indianapolis, 181; Indianapolis, 182; Indianapolis, 183; Indianapolis, 184; Indianapolis, 185; Indianapolis, 186; Indianapolis, 187; Indianapolis, 188; Indianapolis, 189; Indianapolis, 190; Indianapolis, 191; Indianapolis, 192; Indianapolis, 193; Indianapolis, 194; Indianapolis, 195; Indianapolis, 196; Indianapolis, 197; Indianapolis, 198; Indianapolis, 199; Indianapolis, 200; Indianapolis, 201; Indianapolis, 202; Indianapolis, 203; Indianapolis, 204; Indianapolis, 205; Indianapolis, 206; Indianapolis, 207; Indianapolis, 208; Indianapolis, 209; Indianapolis, 210; Indianapolis, 211; Indianapolis, 212; Indianapolis, 213; Indianapolis, 214; Indianapolis, 215; Indianapolis, 216; Indianapolis, 217; Indianapolis, 218; Indianapolis, 219; Indianapolis, 220; Indianapolis, 221; Indianapolis, 222; Indianapolis, 223; Indianapolis

# THE NEW YORK MIRROR.

## TELEGRAPHIC NEWS.

### The Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Jan. 28.—Called Back  
yesterday to a very large house. Mantell is sadly  
deceived of a better part. That of Gilbert  
Vagan affords him little or no opportunity.  
W. J. Ferguson does Macari in a way that  
shows him as a better actor than he has ever  
been suspected of being. C. P. Flockton gave  
us another shock, by making a most favorable  
impression. His Dr. Ceneri evinces rare  
talent. The play might be better, but the com-  
pany needs no improvement.

The Carleton English Opera company sang  
La Fille du Tambour-Major at the Opera  
House to a comparatively small house. The  
applause was liberal. With the exception of  
Carleton, Golden, Clark and Miss Davis, none  
of the cast did very praiseworthy work. Dora  
Wiley was badly dressed, in worse voice, and  
acted coarsely. W. H. Clark made the hit of  
the evening. Chorus excellent.

Patience attracted a good house at Haverly's.  
Burr Oaks opened to a big audience at the  
Walnut. The company supporting Walter Bentley is very mediocre. At the National  
the Barlow-Wilson Minstrels began the  
week to a crowded house.

The Knights appeared at the Arch in Over  
the Garden Wall. Fair house; good perform-  
ance. E. E. Graham is an effective addition  
to the company. Pinafra struggles on at the  
Arch Street Opera House.

The Journalists' Club benefit on Thursday  
afternoon promises to go beyond the capacity  
of Haverly's.

### An Ovation to Miss Mather.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, Jan. 28.—A grand reception  
was given Margaret Mather on Monday night.  
The house was packed. She appeared as Lady  
Macbeth, and was greeted with rounds of ap-  
plause and called before the curtain after every  
act. The advance sale for the week is thus  
far the largest ever known at the Providence.  
Over six thousand seats already sold.

At Low's Opera House, Uncle Tom's Cabin,  
with Daisy Markoe as Topsy, opened before  
quite a large audience.

### Lone Jack for Miss Swain.

[BY TELEGRAPH TO THE MIRROR.]

LYNCHBURG, Va., Jan. 28.—Carrie Swain  
visited the Lone Jack cigarette factory on  
Monday, where the machines were started for  
her especial benefit. One machine makes at  
the rate of eighty thousand cigarettes a day.  
Before leaving the factory the cigarette com-  
pany presented Miss Swain with a box of Lone  
Jack cigarettes. She will smoke them in The  
Little Joker.

### A Blizzard at the Lakes.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, Jan. 28.—Lotta should feel pleased  
at even the fair-aired house she drew on Mon-  
day night. A blizzard prevailed—a fifty-mile  
gale—and the mercury at zero was not a de-  
sirable sight outside.

At the Adelphi, where Harry Montague's  
company is the attraction, the attendance was  
not up to par. Considering the storm, though,  
the audience was a good one.

Denman Thompson, at the Court Street  
Theatre, had only a light house to begin  
with.

A let-up in the elements on Tuesday showed  
a marked improvement at all the houses.

### Reduction Goes On.

[BY TELEGRAPH TO THE MIRROR.]

CLEVELAND, Jan. 28.—Good attendance at  
Kate Clinton's opening. Sea of Ics was beau-  
tifully mounted. Most enthusiastically re-  
ceived.

Irish Aristocracy, with Barry and Carroll,  
pleased a light house on Monday night.

Charles Gilday and Fanny Beane, in Collars  
and Cuffs, opened the new People's Theatre.  
B. C. Hart has converted the Rink into a cosy  
house.

With Monday night a reduction to fifty cents  
for balcony seats was begun at the Opera  
House. Probably in anticipation of Academy  
reduction.

Hugh Fay writes his manager that he is  
now in excellent health and expects to join his  
company in a fortnight. His Muldoon, in  
Irish Aristocracy, does not suffer in the hands  
of W. F. Carroll.

### Rankin on the Road.

[BY TELEGRAPH TO THE MIRROR.]

TORONTO, Jan. 28.—McKee Rankin's com-  
pany appeared Monday night in Notice to  
Quit, to a good house. The play was well re-  
ceived, Frank Mordaunt, an old Toronto  
favorite, met with a very enthusiastic recep-  
tion, and was recalled at the end of each act, as  
was Alma Stuart. Stanley, McKee, Rankin, D.  
H. Harkins, Theodore Hamilton and J. J.  
Wallace.

Skip and Gaylord's Novelty company  
opened a week's engagement Monday night at  
Montford's Museum. Large houses. Good  
performance.

John Hanley, representing Mart Hanley's  
company, is in the city. The company opens  
a three nights' engagement on Monday.

### Clara Morris Ill.

[BY TELEGRAPH TO THE MIRROR.]

New Braunfels, Ark., Jan. 27.—While at the  
theatre junction depot, on Saturday after-  
noon, waiting a train for this point, Clara  
Morris suddenly stricken with severe

rheumatic pains. The train was held for two  
hours, but the lady's condition did not im-  
prove, and the Springs date was cancelled.  
This was a sore disappointment, especially to  
the local management, as but few seats re-  
mained unsold.

### The Smoky City.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, Jan. 28.—Her Atonement  
opened a week's engagement at Library Hall  
on Monday evening to a very good house.

Louis Aldrich, in My Partner, opened fairly  
at the Opera House; and the Academy and  
Harris' Museum both had very good open-  
ings.

Fred. Anderson, ahead of the Howard  
Atheneum company, is in town.

### The Shadows in 'Frisco.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, Jan. 28.—The largest audi-  
ence ever assembled in the Baldwin Theatre  
attended the first production of Shadows of a  
Great City in this city. Play and company  
scored a great success. Lewis Morrison, Jean  
Clara Walters, George Osborne and Annie  
Adams were in the cast.

The Dalys continue to very large business at  
the Bush Street Theatre. Last week's re-  
ceipts were the largest in the history of the  
house.

### Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

READING, Pa., Jan. 28.—Only a Woman's  
Heart was presented at the Grand Opera  
House on Monday night before a well-pleased  
audience. The play is a very good one, and  
the leading role, that of Roger, was impersonated  
by Newton Beers with great effectiveness.  
He evoked rounds of applause, and was called  
before the curtain after each act. Marie Man-  
zio gave very satisfactory support.

BOSTON, Jan. 28.—Thatcher, Primrose and  
West, at Boston Theatre, to standing room  
only. Large house at Park—Fedora. Ditto  
Devil's Auction—Globe. Good houses at Bos-  
ton Museum—Fantine—and Bijou—Prince  
Methusalem. Zoro, the Magic Queen, at  
Howard Athenaeum. Good house. Ditto Boyl-  
ston Museum—variety. A rehearsal of the  
Howells-Henschel opera took place at the Bos-  
ton Museum yesterday.

HARRISBURG, Pa., Jan. 28.—May Blossom  
was presented Monday night to a house fairly  
filled by a very select audience. The business  
was small when compared with the usual at-  
tendance at Madison Square plays in this city.  
Attributable partly to a night session of the  
Legislature. Georgia Cayvan was pathetic and  
effective in the title role, and Messrs. Joseph  
Wheelock and Forrest Robinson very satisfac-  
tory. Ben Maginley, as the simple-hearted Tom  
Blossom, increased the number of his Harris-  
burg friends. The scenery was much ad-  
mired. Bella Moore, in A Mountain Pink,  
opened last evening to light business. The  
star and play, however, were well received.  
The lady, though not in good health, was suc-  
cessful in giving a fine rendition of the part of  
Sincerity Weeks.

PORTLAND, Me., Jan. 28.—Hi Henry's Min-  
strels gave a good performance on Monday  
night before a large and delighted audience.  
Reduced rates of admission. Tom English  
was the star. Costumes were especially fine,  
and jokes "easy."

DETROIT, Mich., Jan. 28.—At the Detroit  
Dan's Tribulations opened to a full and de-  
lighted house. Clara Louise Kellogg drew a  
small audience at Whitney's. Silbon and Eli-  
ott's Cupid combination attracted a big house  
at White's and gave immense satisfaction. The  
Two Orphans was well received at the Detroit  
Museum.

ALBANY, Jan. 28.—Baker and Farron opened  
Monday night at the Leland in The Emigrants  
to a light house, which was hardly improved  
on Tuesday. May Blossom is anticipated with  
pleasure for the latter half of week. At the  
Museum, Claire Scott, in Camille and Lucretia  
Borgia, gave fair entertainment to large houses  
on Monday and Tuesday.

RICHMOND, Va., Jan. 28.—The Planter's  
Wife combination opened at the Theatre on  
Monday night to a fair audience. The play  
was well received. Edna Carey as Edith Gray  
was liberally applauded for the faithful rendi-  
tion of the emotional role. Hazel Dell, a ver-  
sion of Hazel Kirke, with Helen Desmond in  
the title role, is drawing packed houses at the  
Dime Museum.

SYRACUSE, N. Y., Jan. 28.—The Wieling  
Opera House was closed on Monday evening,  
but at the Grand, Professor Bartholomew and  
his trained horses had a big house. The Par-  
adox remains entire week. Lewis E. Weed, of  
the Baker and Farron company, is in the city;  
also Cal Wagner. The Lyceum Theatre com-  
pany, of which Darwin Truss is manager,  
opened Monday night at the Museum to large  
business.

TRENTON, N. J., Jan. 28.—May Blossom  
drew a very large audience last night. It was  
pronounced to be one of the cleanest, brightest  
and prettiest plays seen here in a long time.

**A Short But Successful Season.**  
A MIRROR reporter met Mattie Danielle, the  
prima donna of the Kimball Opera company,  
on her return from a brief but successful sea-  
son. The lady appeared very much pleased  
over her success in Washington; and in evi-  
dence of the kindly manner in which the  
press of the National Capital viewed her  
performances, showed the reporter numerous  
notices, all of which praised her portrayal of

the leading roles in The Mascotte, Olivette,  
Pinafore and Chimes of Normandy. Her  
graceful dancing was especially dwelt upon.

In answer to the reporter's query as to her  
future intentions, Miss Danielle said that, al-  
though she had already received several offers,  
she had not yet decided just which one to ac-  
cept.

### The Actors' Fund

On Monday afternoon the Trustees of the  
Actors' Fund held their thirty-first regular  
monthly meeting. The attendance was greater  
than usual, there being present Messrs. Harry  
Miner, Samuel Colville, A. M. Palmer, J. W.  
Collier, John F. Poole, Marshall Mallory,  
Daniel Frohman, W. W. Tillotson, Dr. Tay-  
lor, H. G. Fiske, Assistant Secretary Ben  
Baker, besides several newspaper representa-  
tives.

Calling the meeting to order, the President  
directed Mr. Baker to read the minutes of the  
last meeting.

The Secretary presented his report for the  
five weeks ended Jan. 3, which showed an ex-  
penditure of \$774.22—including \$613.92 for  
relief; \$95 for funerals; Secretary's salary,  
\$125, and sundry expenses amounting to  
\$49.30. The report was passed upon as cor-  
rect.

Mr. Palmer spoke of the intentions of the  
Trustees as to the furnishing of the rooms,  
and made inquiry as to the details. The  
President named the various donations made.  
He said that authority was required from the  
Trustees before provision could be made for  
newspapers, letter-rack, registers and other ar-  
ticles. A committee, consisting of Messrs.  
Colville, Palmer and Collier, was appointed to  
consider the matter. The reading-room and  
the register for unemployed actors will be open  
only to subscribers—that is, to those who pay  
the annual dues of \$2.

Treasurer Colville presented the report of  
the Benefit Committee. The performance at  
the Academy of Music, New York City, on  
Dec. 4, yielded the sum of \$3,670.88; Balti-  
more, on the same day, \$318.20; Brooklyn  
and the Eastern District, \$706; Haverly's Chi-  
cago Theatre and other performances in that  
city, \$1,565.46; Daly's Theatre, on Jan. 8,  
\$563.25; Boston theatres, \$2,433. Total,  
\$9,456.79.

Managers Field, of the Boston Museum,  
and Stetson, of the Globe Theatre, took no  
part.

Mr. Colville then offered the following reso-  
lution: "That the Secretary is hereby re-  
quested by the Board of Trustees to transmit  
their hearty appreciation and thanks to the  
managers and attractions devoting their influ-  
ence and professional services to the benefit  
occurring on Dec. 4 at the Academy of Music,  
New York; on the same date at the Haverly  
Theatre, Chicago; on the same date at the  
Academy of Music, Baltimore; on the same  
date at the Park Theatre and Grand Opera  
House, Brooklyn, and at the Lee Avenue  
Academy of Music, Brooklyn, E. D.; on Jan.  
8 at Daly's Theatre; on Jan. 22 at the Boston  
Theatre, Boston—whereby the munificent sum  
of \$9,456.79 has been added to the Fund." The  
resolution was carried unanimously.

A. M. Palmer introduced the subject of the  
proposed musical and operatic benefit. Treas-  
urer Colville said he had seen Secretary Stan-  
ton, of the Metropolitan Opera House, who  
promised to consult the Directors and give all  
assistance in his power. W. W. Tillotson was  
added to the Benefit Committee, and it was  
suggested that Dr. Damrosch be requested to  
co-operate. Manager McCaul had written to  
Harry Miner to say he would aid the Fund.

Nixon and Zimmerman have communicated  
with Mr. Palmer saying that they intend that  
Philadelphia shall not be left behind, and  
promising that they will arrange a benefit  
shortly.

A report was presented from the Treasurer,  
showing the financial condition of the Fund  
from June 3, 1884, to Jan. 24, 1885.

On June 3, 1884, the cash in hand amounted  
to \$5,691.57, which, with interest on \$27,000  
of Government 4 per cents., benefits, subscrip-  
tions, and other sources of revenue, amounted  
on Jan. 24 to \$16,387.36. The disbursements  
for the same period were \$5,515.73, and the  
cash now on hand and in the Bank of the Me-  
tropolis is \$10,865.63. This latter sum added  
to the \$27,000 of Government bonds amounts  
to \$37,865.63.

The report was adopted. Treasurer Col-  
ville remarked that the weekly disbursements  
of the Fund amounted on an average to \$170.

Harry Miner said he had ordered fifty books,  
containing fifty receipts each, to be distributed  
among the managers. He also said that he  
had called in all the existing books, and re-  
quested all persons holding them to forward  
any moneys they had in hand as soon as possi-  
ble. None of them are suitable."

"When will your season begin?"

"In October. Mr. Farrell has filled some  
thirty-eight weeks for my first season. The  
company will comprise some of the best peo-  
ple in the profession. I have been careful in  
making the selection, as every part in Our  
Joan is a good one, and will require competent  
artists to fill it."

a part of the money now given to the Juvenile  
Delinquent Society be voted to the benefit  
of the Actors' Fund. This document will be  
acted upon at the next meeting.

An application for relief was received from  
one of John Stetson's employees. Although  
this manager declined to assist the Fund, the  
applicant, who is well and favorably known in  
the profession, was voted a weekly allowance  
of \$7.

The Board then adjourned until March 5.

### Rough on Dudes.

Henry E. Dixey has developed into a practi-  
cal joker. It is related that he came near  
scaring Lord Garmoyle to death the other night  
in the Brunswick cafe by pretending that he  
was a dynamiter. Dixey and Frank Farrell  
went into another cafe night or two after to  
get some cider. Both were unknown to the  
habitués. The place was crowded and prominent  
among the parties present were several  
sallow dudes.

Dixey winked at Farrell and in a loud tone  
said: "I don't care; you shouldn't have done  
it. You ought never to shoot a man. You  
hurt that man. Suppose he dies?"

"I don't care; he insulted me," replied Far-  
rell, sullenly.

Mr. Palmer spoke of the intentions of the  
Trustees as to the furnishing of the rooms,  
and made inquiry as to the details. The  
President named the various donations made.  
He said that authority was required from the  
Trustees before provision could be made for  
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Mr. Colville then

# THE NEW YORK MIRROR.

## Church and Stage.

Extremes meet much more frequently in real life than they do in fiction. The fictionist generally brings extremes together for the purpose of exciting our mirth by a remarkable contrast. No one has been more successful in obtaining ludicrous situations out of the meeting of extremes than the author of the "Bab Ballads." Incongruity has been the device upon his literary banner, and, thanks to the perfect art and exquisite finish of his style, he has carried that banner to victory again and again. The extremes that met first, if I remember rightly, in the pages of *Fun* when poor Tom Hood sat so comfortably in the editorial chair, have met again and again upon the stage of the Opera Comique and the Savoy, and have never failed to provoke a British audience to mirth. But in real life, except on rare occasions, there is more pathos than humor in the meeting of extremes. There is tragedy, not comedy, in the spectacle of Lazarus shivering upon the doorstep of Dives—starving for a crust of bread, while the feast that costs a fortune is spread within, for a dozen dyspeptic millionaires, who pay their doctors golden guineas for "something to give me an appetite, don't you know?" It is a subject for sorrow and not for mirth, when the daughter of a hundred earls, fair and innocent and happy, steps from her carriage to enter the gaily-lighted theatre, and rubs elbows as she passes with the poor painted daughter of the night. It is strong drama, not screaming farce, when the weary work-girl toils far into the night for starvation wage at the costly robes which a fashionable Phryne will wear for a few short hours on the morrow, spoil with a spilt glass of "fizz," and fling aside.

These rambling thoughts upon the meeting of extremes occur to me as I finish reading an article upon Church and Stage in one of the weekly periodicals. Certain clergymen of late have been induced to write testimonials for plays; and the fact suggests to the writer the idea that some day the stage may reciprocate the compliment, and write testimonials for certain preachers. The clergyman may rely upon the patronage of the clown. "The clergyman and the clown!" The idea is meant to raise a smile by its incongruity—it is a meeting of extremes. Our mind's eye pictures one of those inimitable little sketches signed "Bab." We see the Rev. Ebenezer Jones walking arm-in-arm with Sandy Boleno Brown. The clergyman has a great white tie and cast-up eyes, and carries Watts' Hymns under his arm. The clown, in full motley, turns in his knees and sticks out his tongue; a red-hot poker protrudes from one pocket, while into the other he is endeavoring to ram a leg of mutton and a string of sausages, purloined from the butcher's shop they are passing. It is very funny, this idea of the godly curate and the larcenous clown as Damon and Pythias. In the realm of fancy the companionship would only be brought about to make us laugh heartily. In real life, I have said, the meeting of extremes is more frequently pathetic than humorous; and the story I am going to tell is that of the constant companionship of a clergyman and a clown. When I have finished, you shall tell me if it is not a story for tears rather than laughter.

One day last year I was personally conducted over a well known lunatic asylum. It was a fine afternoon, and many of the patients were in the grounds. I mixed freely with them, and conversed with those who, spying a stranger, hastened to find a confidant for their troubles. They were all of them perfectly sane; they had been brought to the asylum because they were in somebody's way. One buxom young woman had been torn from her parents because the Prince of Wales had arranged to elope with her, and it was most important that she should go home again, as the Prince was waiting at Westminster Abbey for her, with the Archbishop of Canterbury, and he would be wondering why she didn't come to marry him as arranged. It was her sister who had had her put away; her sister was also in love with the Prince. I was compelled to decline the poor girl's request to knock the man at the gates down and carry her off in a swift hansom to Westminster; but I accepted a letter to his Royal Highness, which I promised to post at once. It explained the reason of the writer's apparent faithlessness. I handed it to the doctor in charge later on, and he told me that there were few visitors who were not entrusted with similar miseries by some of the patients.

I also met in the grounds a venerable gentleman of benevolent appearance, who took me into a quiet corner, and asked me to lend him a farthing. I offered him a penny, which was the smallest coin I had about me. He heaved a deep sigh, and said that was no use. The Bank of England had been offered to him—a bargain—the bank, with all its contents. The price was only a thousand pounds; but the Governor and company had made it a stipulation that the purchase-money should be paid in farthings. The old gentleman had already saved up nearly a hundred, but farthings were getting very scarce. He would gladly give five shillings each for them if I would tell him where they were to be had.

At least a dozen of the patients wrote down for me the names and addresses of their friends, with whom I was to communicate directly I returned to town. The friends had only to be informed of the whereabouts of the captives, and release would be a matter of a few hours. I stayed in the grounds, receiving these confidences, for an hour, and should have stayed longer but for the determined attitude of an old lady, who held me fiercely by the collar of my coat while she went into very minute details of a murder which she had committed. The victim was her husband, and his crime was making faces at her. She had killed him by making faces at him—such dreadful faces, that he had died by inches, of fright. She began to show me the sort of faces that had proved fatal to her victim, and I was exceedingly glad when one of the keepers came and took her away, and enabled me to beat an honorable retreat.

I retired into the great building, the prison

of the guilty, and was conducted through the various wards. The people inside were mostly those who were too ill or too dangerous to be trusted in the grounds. After the imbecile ward of a workhouse, the sick ward of a lunatic asylum is to me the most painful sight in the world. There was a murmur when Mr. Wilson Barrett gave us two tragedies in one evening; but in the dangerous or the sick wards of a great lunatic asylum you can see a score of tragedies all together—twenty faces, that once seen, will never be forgotten; you are gazing at the fifth acts of a dozen tragedies all at once, and as you gaze you feel how much more merciful it would be if the heroes and heroines died as they do in tragedies on the stage, instead of lingering for years in the terrible condition in which you see them.

It was not in the dangerous or the sick wards that I came upon the clergyman and the clown, but in a ward where a few quiet patients who did not care to go out were gathered together. The clergyman sat in a great arm-chair in a corner by the fire, his face hidden in the shadow. The clown sat on a low stool at his feet. My courteous guide pointed them out to me at once. Speaking in a low voice, that his words should not reach the two madmen, he told me their story. "There's a curious case in the corner yonder. You see the old gentleman with his back to the light: he's a clergyman of the Church of England. He has been here for years; quite harmless, but has suicidal mania. That's quite sufficient for his friends to have him kept here." "Has he had any great trouble, then?" I ask. "Go up quietly and look at him." Is the answer I receive. I walk casually toward the little group in the corner, and give furtive glances at the clergyman. It is enough: I understand why he wishes to kill himself. The upper part of his face is eaten away by a terrible disease. The disfigurement is ghastly; no bandages can hide it. "You see," says my guide, "why he suffers from melancholia and suicidal mania; he is terribly sensitive. Even here he keeps his face away from the other patients. He was a well-known preacher once, and drew an immense congregation. Now the poor fellow yonder, who was once a famous clown, is his only companion."

"A famous clown?"

"Yes. He was the great ——" (mentioning a name once famous in the annals of pantomime).

"How did he become mad?"

"It is a curious story, as I've heard it. Years ago it used to be the custom for the men who catch clowns and harlequins after they have leapt through shop windows and doors—you know the sort of thing—to levy blackmail. The catchers expected beer money every night from the performers, and if they didn't get it they would threaten to leave their man fall. The poor fellow yonder had a hasty temper, and one night he complained that the men who had to catch him were drunk. They 'rounded on him,' as the saying goes, and he declared, for their insolence, he would give them no more beer-money."

The following night he took his flying leap through a shop window, expecting to be caught in the men's arms as usual.

"They were not there."

"The poor man fell and struck his head against a pantomime property that was lying about. He was picked up senseless, and taken to the hospital with a serious injury to the brain. He recovered his health, but his reason was gone. He has been here, harmless and quiet enough, but hopelessly insane, for over ten years."

I looked long and sadly at the clergyman and the clown as they sat together in the dark corner, and my thoughts wandered far away to the crowded theatre and the crowded church, where both in their day had held their thousands spell-bound.

Never, surely, had the much-talked of alliance between Church and Stage come about under more tragic circumstances! I questioned my guide minutely about the strange couple who interested me so deeply. I learned that often and often, when the poor preacher was more depressed than usual, his faithful friend the clown would cheer him up and tell him strange stories of his stage career, and how once he tried to sing "Hot Codlings" to him and broke down, for the words would not come.

A clown singing "Hot Codlings" to a clergyman, to cheer him up! Is not the idea almost a Bab Ballad in itself? Yet here it happened under circumstances which would have checked the rising laugh in the most callous-hearted observer.

\* \* \* \* \*

Some months afterward I visited the asylum again. I asked for the old clergyman, and they took me to the ward and showed me a vacant chair. The clergyman had died after a month of the most terrible torture from the ravages of his ghastly disease; but day and night he had been tended by the mad clown, who refused to leave the bedside of his friend, and when the end came, wept like a child over the cold, dead face of his departed "chum."

They showed me the great easy-chair. It was empty, for the clown would let no one sit in it. He himself sat always in the shadow on the footstool, cherishing a memory, and guarding as something sacred the seat that for many a year had been his beloved friend's.

It is the custom for the nurses now and then to decorate the wards with sweet flowers sent by the kind souls who sometimes think of their less happy fellow-creatures.

Whenever the new flowers come and the ward is made bright with them, the mad clown will quietly secrete a few in his old pantomimic way, and take them on the first opportunity to lay upon the old clergyman's grave. The kind doctor who has charge of the great asylum tells no story of his patients with greater sympathy than the one I have attempted to narrate briefly here. Whenever he can, he lets the poor old clown visit the churchyard with a keeper, and they tell me it is a sad and yet beautiful sight to see how reverently the once famous pantomimist will lay his polished pose on the little grave.—George R. Sims in *Theatre Annual*.

Frank Martha recently made an effort to secure the site of the old Windsor Theatre, as several capitalists were willing to rebuild it; but negotiations fell through. On Saturday he leased the lot on Madison avenue, at the corner of Fifty-ninth street, for twenty-one years. It is 150 feet square, and the building thereon is occupied by the Belgian Amusement Company for the panorama of the Surrender of Yorktown. For the remainder of the present season it will be used as a skating rink, and then be altered into a theatre.

Wm. E. Sheridan, the tragedian, has left

San Francisco for a long absence. He has joined his wife, Louise Davenport, in the California interior. He plays a few engagements in the principal interior towns and then goes Eastward. The Davenport combination has been winning warm praises from the interior press, but has suffered pecuniarily from inclement weather.

**WALLACK'S THEATRE.**  
Broadway and 30th St.  
Sole Proprietor and Manager, LESTER WALLACK.

GREAT SUCCESS.

A NEW AND ORIGINAL DRAMA  
by Henry Guy Carleton, Esq., entitled  
VICTOR DURAND.

EVERY EVENING AT 8:30, SAT. MATINEE AT 8.  
**FIFTH AVENUE THEATRE.**  
Proprietor and Manager ..... JOHN STETSON.  
Evening Matinee at Saturday Matinee at 8.  
MR EDWIN BOOTH,  
Supported by the Boston Museum Company.

**THE CASINO.**  
Broadway and 30th street.  
Rudolph Aronson ..... Manager.  
so CENTS ADMISSION so CENTS.  
Reserved seats, soc. & \$1 extra. Boxes, \$8, \$10, \$12.

Every Evening at 8. Saturday Matinee at 8.  
Magnificent presentation of the opera comique, in three acts, adapted from the German of Zell and Genet by Sydney Rosenfeld, APAJUNE.

Music by Millocker (composer of the Beggar Student). Presented by the McCALL COMIC OPERA COMPANY.

CHORUS of 50. INCREASED ORCHESTRA.  
Beautiful Costumes, Scenery, Appointments, Etc.

Next Sunday evening, Grand Popular Concert.

**TONY PASTOR'S THEATRE**, Fourteenth Street, next to Academy of Music.

**TONY PASTOR ALWAYS PRESENT TO RECEIVE HIS PATRONS.**

Joe J. Sullivan's Comic Local Play.

**MALONEY'S VISIT TO AMERICA.**

Three Ramblers, Kitty and Ned, Frank Moran, Ward and Lynch, O'Brien and Doyle, Three Lorellas, and K. H. Talbot.

MATINEES TUESDAY AND FRIDAY.

**RAND OPERA HOUSE.**

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RESERVED SEATS, soc. GALLERY, 25c.

This week only,  
MR. NAT C. GOODWIN

and his own Select Comedy Company in a great double bill,

CONFUSION and THOSE BELLS.

Every Evening and Wednesday and Saturday Matinee.

Next week—GUS WILLIAMS in CAPTAIN MISHLER.

**BIJOU OPERA HOUSE**, Broadway near 30th st.  
Messrs. Miles & Barton, Lessees and Managers.

Evenings at 8. Matinee Saturday at 8.

Continued success of  
RICE'S BIG BURLESQUE COMPANY  
and Mr. HENRY E. DIXON.

Supported by a cluster of artists, in a grand production of the new and original Spectacular Burlesque by William Gill, entitled ADONIS.

Grand Chorus and Orchestra.

Prices, \$1.50, \$1 and 50 cents.

**FOURTEENTH ST. THEATRE.**  
Corner Sixth Avenue.

Lesser and Sole Manager ..... MR. SAMUEL COLVILLE

POPULAR PRICES A GREAT SUCCESS.

Matinees, 35, 50, and 75 cents.

Evenings at 8. Wednesdays and Saturday Matinee at 8.

FRANK GIRARD'S ATTRACTION.

A comic musical conglomeration, in three acts, by Joseph Arthur, Esq., entitled

A COLD DAY

WHEN WE GET LEFT.

FRANK M. WILLS, CHARLES BURKE,  
PANNY WENTWORTH  
and a carefully selected company.

Monday, Feb. 2, Carleton English Opera Company in LA FILLE DU TAMBOUR-MAJORE.

**HARINGAN AND HART** at the NEW PARK THEATRE, every evening at 8 o'clock.

Mr. Edward Harrigan's new comedy.

McCALLISTER'S LEGACY.

Matinees Tuesdays and Fridays.

**UNION SQUARE THEATRE.**

SHOCK & COLLIER, Proprietors

EVENING AT 8. SATURDAY MATINEE AT 8.

The Screaming Farce-Comedy, in three acts,

WIVES TO 1 HUSBAND.

Adapted by Colonel Milliken from the French of M. Trent-Ducourt.

Preceded by the exquisite little drama,

ONE TOUCH OF NATURE.

Presented at the Union Square Theatre, with a cast

including every member of the great company.

Seats secured two weeks in advance.

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Broadway and 30th street.

Under the management of Mr. AUGUSTIN DALY.

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